

# Arts and Culture Grade 7

**By:**

Siyavula Uploaders



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Siyavula Uploaders

**Online:**

< <http://cnx.org/content/col11027/1.1/> >

**C O N N E X I O N S**

Rice University, Houston, Texas

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# Chapter 1

## Term 1

### 1.1 Using colour to creat an artwork<sup>1</sup>

#### 1.1.1 ARTS AND CULTURE

#### 1.1.2 Grade 7

#### 1.1.3 PERSONAL AND SOCIAL SKILLS

#### 1.1.4 Module 1

#### 1.1.5 USING COLOUR TO CREATE AN ARTWORK

visual arts

#### 1.1.6 Activity 1:

#### 1.1.7 To use colour to create an artwork as an individual or in a group

#### 1.1.8 [LO 3.8]

Example of the colour wheel:

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<sup>1</sup>This content is available online at <<http://cnx.org/content/m23136/1.1/>>.

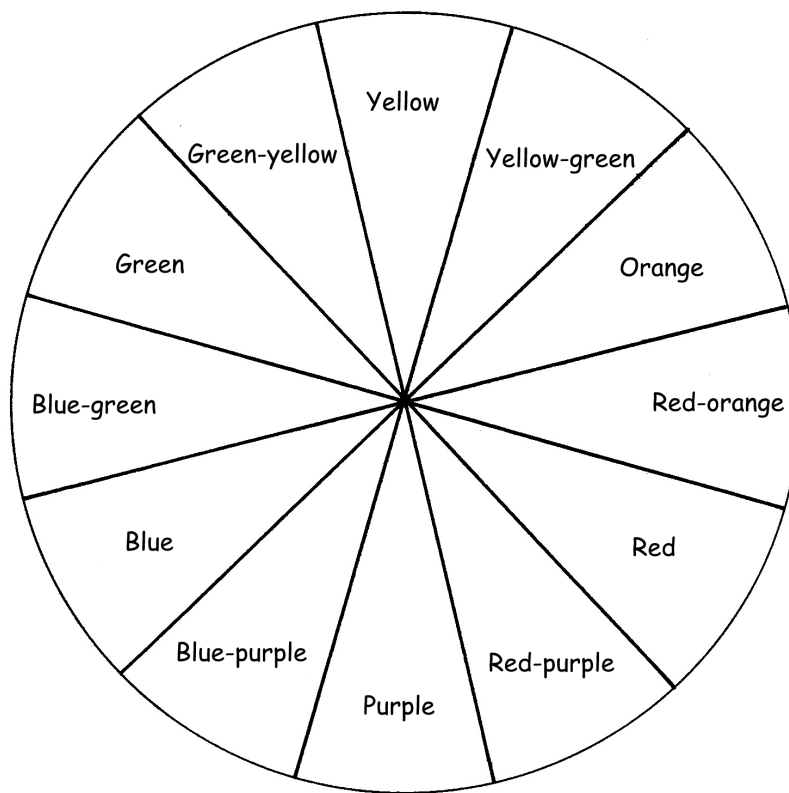


Figure 1.1

Revision of the colour wheel

Study the colour wheel above and answer the following questions:

1. Name the three **PRIMARY COLOURS** on the colour wheel.
  2. Name the three **SECONDARY COLOURS** on the colour wheel.
  3. Name two **WARM** colours.
  4. Name two **COOL/COLD** colours.
  5. What do we call the colours that we get when we mix a primary colour with a secondary colour?
  6. Name two pairs of **COMPLEMENTARY COLOURS** on the colour wheel.
  7. Name two **ANALOGOUS COLOURS**.
  8. Explain how a yellow-green is mixed.
- 
- Discuss within your group what a landscape is and draw up a list of 10 objects found in a landscape.
  - Now draw a real **or** imaginary landscape on A3 size paper, using a pencil.
  - When you have completed this, draw the same landscape onto a second sheet of paper. You now have **two similar landscapes**. Swap your copied landscape with someone sitting next to you.
  - Paint the **first landscape**, using **complementary colours** and the **second** one using **analogous colours**.



### 1.1.9 Activity 2:

### 1.1.10 To use textures to create an artwork

### 1.1.11 [LO 3.8]

#### HOMEWORK ASSIGNMENT

Bring a collection of 10 different textures to school by means of **frottage**. Frottage is a technique through which an image is attained by placing a sheet of paper over a textured object and using a soft pencil (2B, 4B or 6B) for rubbing across the surface of the paper. A familiar example is obtained by placing a coin under a piece of paper and rubbing over the paper with a pencil.

**Think of getting textures from examples** such as: shoe soles, brick walls, wooden floors, different materials, etc.

Divide your textures into the following:

OBJECT	SMOOTH	MEDIUM	ROUGH

Table 1.1

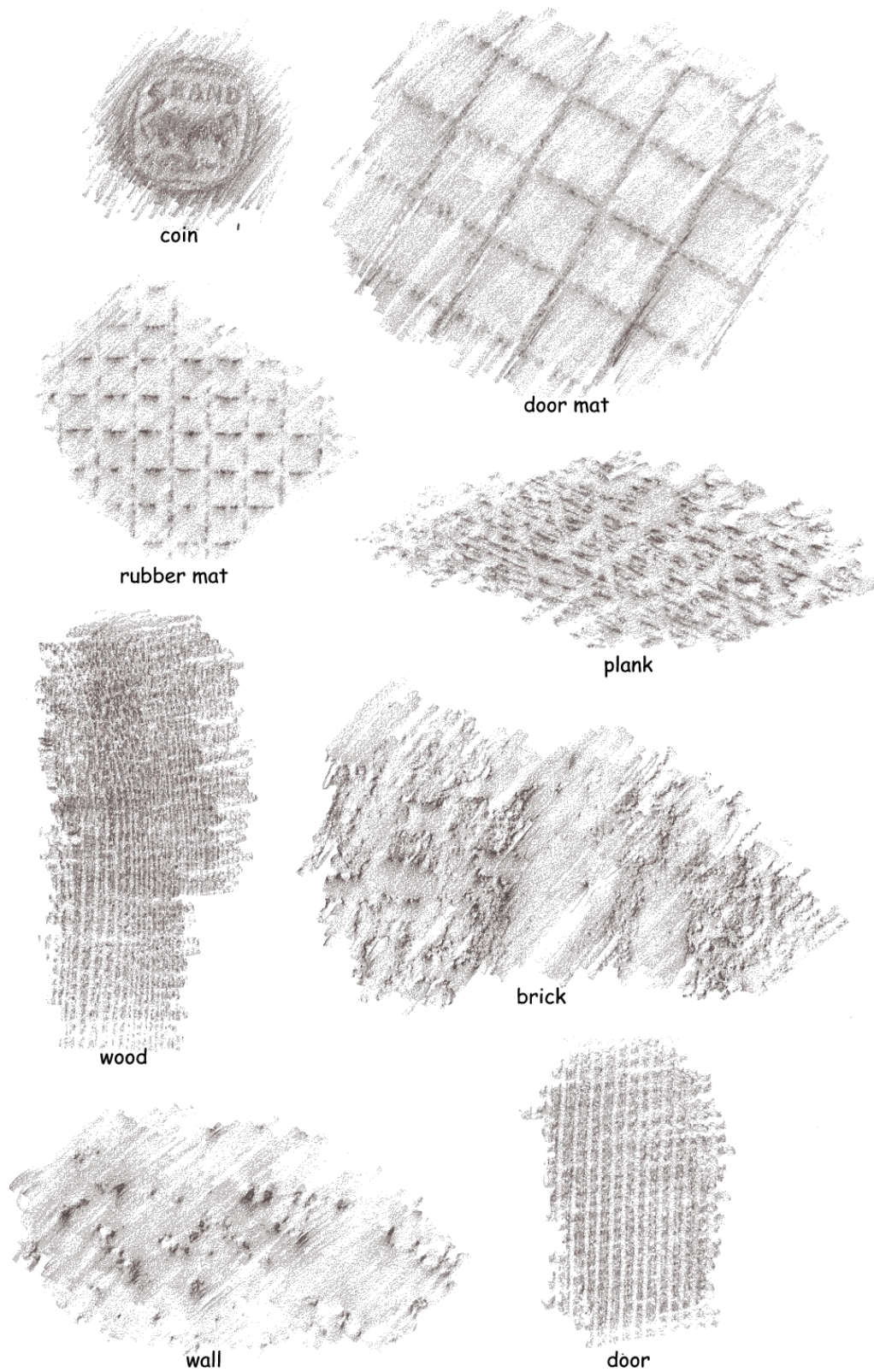


Figure 1.2

When you are working in the classroom, the group must divide a poster-sized sheet of paper into four equal parts. Then you must draw your frottage textures into these spaces. Each learner must have at least one chance to draw his or her textures into each space (quarter of the sheet of paper).

**Colour** can now be added, so that each quarter represents a season of the year. SUMMER can have lots of yellows, WINTER can have BLUES, SPRING can have GREENS or PURPLES and AUTUMN can have ORANGES, **or** a choice of any other colours. Each group must be allowed to decide which colours will be used to represent the different seasons.

### 1.1.12 Assessment

Learning Outcomes(LOs)
LO 3
<b>PARTICIPATION AND COOPERATION</b> The learner is able to display personal and social skills while participating in arts and culture activities as an individual and in a group
Assessment Standards(ASs)
We know this when the learner:
<b>GENERAL</b> In regard to 3.1 – 3.8 below:
<ul style="list-style-type: none"> <li>• is able to transform personal experiences into forms of expression;</li> </ul>
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<b>VISUAL ARTS (3.8)</b>
<ul style="list-style-type: none"> <li>• discusses, plans and shares resources with others in producing a collective artwork or presentation to promote nation building in South Africa;</li> </ul>

Table 1.2

## 1.2 South African songs relating to nation building<sup>2</sup>

### 1.2.1 ARTS AND CULTURE

#### 1.2.2 Grade 7

#### 1.2.3 PERSONAL AND SOCIAL SKILLS

#### 1.2.4 Module 2

#### 1.2.5 SOUTH AFRICAN SONGS RELATING TO NATION BUILDING

#### MUSIC

<sup>2</sup>This content is available online at <<http://cnx.org/content/m23140/1.1/>>.

In this module we are going to sing and accompany South African songs in different languages from different cultures. These songs are all related to our theme: **nation building**.

### 1.2.5.1 Activity 1:

### 1.2.5.2 To sing different South African songs related to the theme: “nation building”

### 1.2.5.3 [LO 3.6]

Follow the teacher’s instructions to explore the following aspects with regard to song:

- Background information
- Listening
- Learning and singing a song
  
- The following extract is taken from a speech made during the unveiling of a monument during a Heritage Day celebration. Read the quotation and answer the questions. Your teacher will supply the necessary background knowledge.

“Today **it** forms part of our national anthem; and along with *Die Stem*, it embellishes various strands of our past in a unison of inclusiveness, of the oneness of South Africa’s people.”

- (i) Which former president made the speech, do you think?
- (ii) To which song (“it”) did he refer to?
- (iii) In whose memory was the monument erected?
- (iv) Why?

Who was the composer of *Die Stem*?

- (i) Who was responsible for the lyrics of *Die Stem*?
- (ii) Name one aspect in the national anthem that encourages nation building?

### 1.2.5.3.1 Nkosi sikelel’iAfrika

Maluphakanyisw’ uphondo lwayo,  
 Yizwa imithandazoyethu,  
 Nkosi sikelela, thina lusapho lwayo  
 Morena boloka setjhaba sa heso,  
 O fedise dintwa la matshwenyeho,  
 O se boloke, O se boloke setjhaba sa heso,  
 Setjhaba sa South Afrika – South Afrika.  
 Uit die blou van onse hemel,  
 Uit die diepte van ons see,  
 Oor ons ewige gebergtes,  
 Waar die kranse antwoord gee,  
 Sounds the call to come together,  
 And united we shall stand,  
 Let us live and strive for freedom,  
 In South Africa our land.

2.1.2 “The city lies at the foot of the table, between the devil’s tail and the lion’s head.”

**A. Complete the following questions with reference to the above quotation:**

- (i) To which city is referred?

- (i) Replace the underlined parts with proper names that will describe the actual location of the city:

“The city lies at the foot of , between  
and “

**B. Listen to parts of *My broertjie my bra* and *New Year* then answer the questions. Your teacher will supply the background information.**

- (i) From which musical do they come?
- (ii) What is a musical?
- (iii) What does *bra* mean?
- (iv) Which instruments are prominent in *New Year*?

---

# ghoema is woema

Figure 1.3

---

Die Alibama

Daar kom die Alibama,  
Die Alibama die kom oor die see (2X)  
Nôi, Nôï die rietkooi, nôï, die rietkooi is gemaak,  
Die rietkooi is vir my gemaak om daar op te slaap (2x)  
Die Alibama, Die Alibama  
Die Alibama kom oor die see (2X)  
Janewarie....  
Janewarie, Feberwarie, Maart  
\*April, May, June, July (2X)  
August, September, October, November, December (2x)  
Janewarie, Feberwarie, Maart  
April, May, June, July (2X)  
(\*April to December – English pronunciation)

## 1.2.5.3.2 Nuwejaar

Wow wow wow wie die wie die wie die

wee die Nuwejaar is hier (2)  
Onner Tafelberg, die was lekker daar  
Distrik Ses was kwaai op ‘n Nuwejaar.  
Elke Oujaarsaand sit die mense daar  
Op banke daar bo in Hanoverstraat.  
En dit was joltyd  
Dit was tog so lekker joltyd  
Dit was tog so lekker  
Dit was lekker daar bo in Hanoverstraat  
**C. Answer the following questions:**

- (i) To what does “Alibama” refer?
- (ii) What is a rietkooi? Does it have anything to do with the Alibama as such? Motivate.
- (iii) Which other songs can be added to these?
- (iv) Do you agree with the expression “Ghoema is Woema”? Motivate.
- (v) From what has the word “ghommaliédjie” been derived?
- (vi) Define the word “ghommaliédjie”.
- (vii) What is the most important musical element of ghoema moppie music?
- (viii) From what has the word “moppie” been derived?
- (ix) Give a definition of the word “moppie”.
- (x) What is the difference between a moppie and a ghomma song?
- (xi) Name the groups who mostly sing ghoema songs and the groups who mostly sing moppies.
- (xii) What are they poking fun at in the moppie below?

### 1.2.5.3.3 Skinnery in die washuis

deur *Abdullah Isaacs*

Tapsiela met haar groot bek kan baie raas

Sy maak skandaal in die ou wasplaas;

Sy sê Gasbieya is skeel,

Nou wil Gasbieya vir haar verbeel

En verder

Oe Tapsiela, Gafiela en Jamiela,

Pasop! Pasop!

Hier kom motjie Dingie met haar lang snuif lip;

Haar gevreet lyk so plat soos ‘n ou wasklip.

(xiii) Write your own moppie in which you poke fun at a famous person, politician, etc.

#### 2.1.3

**A** The following item appeared in a local newspaper on 7 March 1995:

CAPE TOWN. Anneline Malebo, a member of the pop group Joy who was responsible for the hit song *Paradise Road*, is to be buried in Guguletu on Saturday.

The funeral service will be held in a large tent in an open field near her family home nr. 8 in NY 46. She will be buried after the service in the Guguletu cemetery.

It is not yet known at what time the funeral service will commence.

Explain the relationship between this news report and the tendency to refer to the song *Paradise Road* as the unofficial Aids anthem.

PARADISE ROAD

Come with me down Paradise Road

This way please, I'll carry along

This you won't believe

Come with me to Paradise Place

Just outside and open your eyes

This you won't believe

There are better days before us

And the burning bridge behind us

By us spoken;

The sky is burning

There's a woman waiting weeping

And a young man nearly beaten

All for love

Paradise is almost closing down.

**B. Listen to the second recording of this song by Jannie Moolman and the Zulu choral group Colenso Abafana of Ladysmith. Answer the following questions:**

- (i) What voice type does Jannie Moolman have?
- (ii) What does Abafana mean?
- (iii) Describe the style of the song group.
- (iv) Motivate why this song can be considered an example of “a mixture of styles in music”?

**2.1.4 These are the words of the first part of *The Click Song*. Add the pronunciation and the English words. Which artist made this song famous?**

		THE CLICK SONG	
	Xhosa (the pronunciation below the Xhosa)	Afrikaans.....	
	I gqi ra		
	Len dle la		
	Ngu Gqon gqo thwa ne		

Table 1.3

Artist:

2.1.5

**A. Divide into four groups. Each group uses one of the songs they have learnt to demonstrate the following:**

- (i) The musical elements: Tempo, Rhythm, Beat, Dynamism
- (ii) How these elements influence the character of the music

**B. Briefly describe the meaning of the following terms:**

TEMPO:

RHYTHM:

BEAT:

DYNAMISM:

**1.2.5.4 Activity 2:**

**1.2.5.5 To compose an accompaniment for a South African song**

**1.2.5.6 [LO 3.7]**

Follow the educator’s instructions and compose your own accompaniments for the songs that you learnt in Activity 1.

**1.2.6 Assessment**

Learning Outcomes(LOs)
LO 3
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<ul style="list-style-type: none"> <li>• sings and/or plays South African songs from various cultures with appropriate rhythm, tempo and dynamics;</li> </ul>
<ul style="list-style-type: none"> <li>• creates suitable melodic or non-melodic accompaniment for any South African folk song, anthem or melody;</li> </ul>

Table 1.4



## 1.3 Explore and develop scenes around personal experiences<sup>3</sup>

### 1.3.1 ARTS AND CULTURE

### 1.3.2 Grade 7

### 1.3.3 PERSONAL AND SOCIAL SKILLS

### 1.3.4 Module 3

### 1.3.5 EXPLORE AND DEVELOP SCENES AROUND PERSONAL ISSUES

#### DRAMA

Welcome to the first term of Drama. Look around you and observe the places, objects and people you will encounter during this year. Make mental notes. This will help you with your drama activities.

Now listen closely to your educator as she or he will explain what you need to know for the following exercises. This is fun. Enjoy!

#### 1.3.5.1 Activity 1:

#### 1.3.5.2 To explore and develop scenes around personal issues

#### 1.3.5.3 [LO 3.4]

#### THE PLAYGROUND

#### 1.3.5.4 Exercise 1: Observation

- Your educator will take you outside to the playground – walk around and make notes of what you encounter and see.
- When you come back to the open stage or classroom or school hall, have a brief discussion about what you have observed.

#### 1.3.5.5 Exercise 2: Planning

- Plan and construct a set in the open space where the action will take place.
- Example:
  - Are there trees, benches, sand, grass, slides, swings, etc.?
  - What would you like to have on your playground?
  - Who is going to be on the playground? (children, babies, adults, dogs)
  - When will the action be taking place? (morning, afternoon, lunchtime)
  - What will the weather be like? (rain, cloudy, sunshine, cold, warm, hot)
  - What will the mood be and will it change according to circumstances?

#### 1.3.5.6 Exercise 3: The Situation

- With your educator conduct a brief planning discussion on what the situation will be on the playground. In other words: what is the plot going to be?
- Ask the following questions:
  - Why is this happening?

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<sup>3</sup>This content is available online at <<http://cnx.org/content/m23141/1.1/>>.

- Where did the situation or problem come from?
- How is the situation or problem going to be solved?
- Is the problem or situation social or personal?

#### 1.3.5.7 Exercise 4: The Characters

- Choose a character you would like to play.
- Examples: the mothers, fathers, teachers, children, babies, dogs, the bully, the thief, the drug dealer, the casualty, the doctor, the policeman, etc.
- explore the following concerning your chosen character:
  - What do I look like?
  - How old am I?
  - What am I wearing?
  - What am I doing?
  - Am I going to need any props?
  - What does my voice sound like?
  - Why am I on the playground?
  - What is my social standing?
  - What are my actions?
  - What are my characteristics? (carefree, outgoing, responsible, adventurous, reliable, introspective, shy)

#### 1.3.5.8 Exercise 5: Dialogue

- Explore what dialogue your character might use in the given situation.

#### 1.3.5.9 Exercise 6: The Playground

- Create a short improvisation taking all the previous exercises into consideration.
- If your class is too big your educator may divide the class into groups and have the groups perform their plays to one other.

#### 1.3.5.10 Exercise 7: Reflection

- Complete the questionnaire.

#### 1.3.5.11 Questionnaire

1. Which character was portrayed the best? Why?
2. Was all the dialogue audible? Who did not speak audibly? Why do you think that was?
3. What was the issue or problem explored in the scene?
4. What was the solution to the issue or problem?
5. Are there other alternatives to solving the problem or issue? What are they?
6. Did the group work together? Why? Why not?
7. Why did you choose your character?
8. Could you identify social and/or personal issues in the scenes? What were they?

**1.3.5.11.1 Activity 2:****1.3.5.11.2 To listen, respond, speak and move in harmony****1.3.5.11.3 [LO 3.5]****READING A POEM**

People at work and at play enjoy singing together. Singing together helps them to maintain regular rhythms in their movements.

This is the first rule for reading poetry aloud in groups – you must keep together! Your voices must not only convey the rhythm, but also the meaning of what you are reading. Lilted lines need high, light voices – girls do well here; pounding lines need low, heavy voices – boys help here.

If you do not understand the poem please ask your educator to explain it to you. If you have any doubt as to how a word is pronounced – do not hesitate to ask!

Even though this activity differs from the previous one, you are still required to work together as a group and unit to make it work.

**Exercise 8: A suitable poem for this activity is *The Ceremonial Band* by James Reeves.**

- This poem by James Reeves provides the opportunity for miming the instruments.
- Each musical instrument is represented by a group member, and the other parts are read by the class in chorus.
- A conductor may be useful to help you vary the tempo of speaking for special effects, and to ensure an increasing crescendo of sound.
- Make sure the movement of the lines are clear and definite.
- Beware of tongue twisting the sounds.
- Make sure the atmosphere or mood of the poem is sustained.

**1.3.6 Assessment**

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<i>continued on next page</i>

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<ul style="list-style-type: none"> <li>• sings and/or plays South African songs from various cultures with appropriate rhythm, tempo and dynamics;</li> </ul>
<ul style="list-style-type: none"> <li>• creates suitable melodic or non-melodic accompaniment for any South African folk song, anthem or melody;</li> </ul>
<b>DRAMA (3.4 – 3.5)</b>
<ul style="list-style-type: none"> <li>• works sensitively in a group to explore and develop scenes around personal and social issues, experimenting with alternative solutions to problems;</li> </ul>
<ul style="list-style-type: none"> <li>• demonstrates ability to listen attentively, respond to cues, speak and move in harmony in a group-dramatised choral verse or dramatised prose item;</li> </ul>

Table 1.5

## 1.4 Dance complements visual art<sup>4</sup>

### 1.4.1 ARTS AND CULTURE

#### 1.4.2 Grade 7

### 1.4.3 PERSONAL AND SOCIAL SKILLS

#### 1.4.4 Module 4

### 1.4.5 Dance complements visual art

Dance/movement

<sup>4</sup>This content is available online at <<http://cnx.org/content/m23142/1.1/>>.

The dance could be complementary to the visual art, music and drama by means of the activities.  
Bring your favourite colour T-shirt (not black or white) to wear to your dance class.

Warming up

- Warming up should be done increasingly and faithfully. Its purpose is to safeguard the body against injuries, make it supple and keep it in shape and to develop technical skills. Combinations and sequences of movement should be included.
- The learner should follow the educator's guidance when a sequence of warming up exercises is introduced. Repetition of sequences and the correct placing of the body are always important in conditioning the body and to make it supple and develop skills.
- You will get the opportunity to create your own combinations and sequences, which will include elements of design for choreography, e.g. fast, slow, light, flowing, jerky, high, low, quiet or peaceful.
- Dance and warming up exercises executed faithfully and with purpose can also prepare and strengthen your body for your favourite sport.

#### **1.4.6 Activity 1:**

#### **1.4.7 Exploring relationships through dance**

#### **1.4.8 [LO 3.3]**

Trusting exercise

Explore, discover and observe feelings to develop a sensitive awareness of your own feelings and space as well as those of others.

Form a group in the centre of the room as close as possible to one another without touching.

Walk and thread amongst one another, stay as close as possible to one another without touching or bumping into one another. Make eye contact with one another.

Now, walk away from one another as far as possible in the opposite direction, towards the open space, so that you are alone. Avoid eye contact.

Walk back to the centre of the room again and thread amongst one another as before.

Repeat this activity several times, so that you experience both a group feeling of closeness, and a contrasting, lonely separation.

Reflection

Discuss what you have learnt about yourself.

- Am I an outgoing person, who likes to approach other people, or am I withdrawn and wait for other people to approach me?
- Did I feel rejected or relieved that the others left me alone?
- Did I feel threatened, or did I enjoy it when other people entered my personal space?

#### **1.4.9 Activity 2:**

#### **1.4.10 Counter balancing with a friend**

#### **1.4.11 [LO 3.3]**

- The presenter will lead you in this activity.
- Walk towards a friend. Clasp both hands of our friend in front of you (preferably around the wrists), firmly keeping your bodies in one line. Lean away from one another from the ankles and stretch the elbows, making use of each other's weight to keep your balance.
- Bend your knees simultaneously and sit down on the floor without moving your feet, still holding hands.

- Rise slowly and stretch your knees.
- Now walk to another friend and repeat the activity.
- When you developed enough confidence, you can experiment by doing the exercise back-to-back and side-by-side, using only one hand.
- Now walk to a friend wearing a T-shirt that complements the colour of your T-shirt or walk to friend who is wearing a shirt of a contrasting colour.
- With a friend devise a movement sequence of your choice that precedes the counter-balancing activity, e.g. begin away from each other. Stretch in any manner, shrink, stretch, do a turning movement, run to one another, hold hands and counter balance.

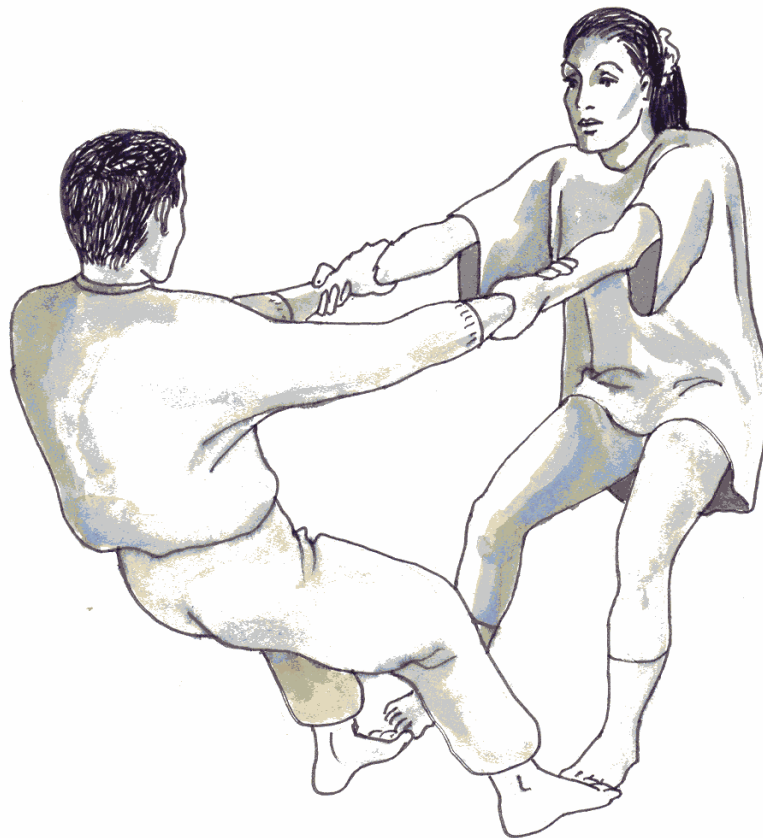


Figure 1.4

#### 1.4.12 Assessment

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<ul style="list-style-type: none"> <li>• works sensitively in a group to explore and develop scenes around personal and social issues, experimenting with alternative solutions to problems;</li> </ul>
<i>continued on next page</i>

<ul style="list-style-type: none"> <li>• demonstrates ability to listen attentively, respond to cues, speak and move in harmony in a group-dramatised choral verse or dramatised prose item;</li> </ul>
DANCE/MOVEMENT (3.3)
<ul style="list-style-type: none"> <li>• demonstrates trust-building partner skills through activities such as:</li> <li>• creating visually effective contrasting and complimentary shapes;</li> <li>• inventing ways to counterbalance weight with a partner.</li> </ul>

Table 1.6



# Chapter 2

## Term 2

### 2.1 The music of other cultures<sup>1</sup>

#### 2.1.1 ARTS AND CULTURE

#### 2.1.2 Grade 7

#### 2.1.3 EXPRESSION AND COMMUNICATION

#### 2.1.4 Module 5

#### 2.1.5 THE MUSIC OF OTHER CULTURES

Music

Introductory

Are you able to name a few examples of what musical instruments are used for?

From these examples we are able to deduce that musical instruments are primarily made to produce sound and make music!

One of the music cultures that previously were investigated. was the traditional folk music from the Cape of the Cape Minstrels.

Can you recall what was told about the *ghoema* drum?

What was the purpose, function and role of the *ghoema* drum?\*

Now we'll find out how the drum is used in other music cultures?

The function and role of instruments vary from one period of time to another, from one area to another and from one culture to another. In this module we are going to be looking at the purpose, function and role of instruments (especially the drum) in:

1. Western music (classical music)
2. Traditional music (Indian music)
3. Indigenous music (African music)

##### 2.1.5.1 Activity 1:

##### 2.1.5.2 To investigate the use of instruments in Western music

##### 2.1.5.3 [LO 4.3]

Step 1

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<sup>1</sup>This content is available online at <<http://cnx.org/content/m23145/1.1/>>.

The Educator will play a short section of the *SYMPHONY FANTASTIQUE* (1829) PART IV by Hector Berlioz.

Circle the words that you identify as possibly correct:

What type of orchestra is playing the music?			
Rock	Jazz	Symphony	Pop
Which instruments are you able to distinguish?			
Strings	Woodwinds	Brass instruments	Strings

**Table 2.1**

#### 2.1.5.4 Step 2

The educator will provide background information dealing with both the composition and the composer. Listen carefully and then answer the following questions:

- What is a symphony?
- What is a programme symphony?
- For what is Berlioz particularly well known?
- Name one typical characteristic of the period that we call Romanticism.
- What is the theme of this symphony?

#### Step 3

Listen (more than once) to short section from different parts of the symphony and then answer the questions. You may work in small groups.

##### Part ii

- What is the occasion that is described by the music?
- How do you know this?
- Which group of instruments forms the basis of the orchestra?
- Which instrument evokes a fairy-tale quality?

##### Part iii

- What is the scene that is portrayed here?
- From which group of instruments would you make a selection to portray the shepherds' flutes?
- Which instruments does the composer use?
- What is the most important function of the woodwinds?
- Which role/s is/are taken by the strings?

##### Part iV

- Which instrument / group of instruments is prominent in this part?
- How do you experience this music? Use adjectives to describe your impression of it.
- How were brass instruments used originally (before their use in the symphony orchestra)?
- Why?
- Describe the function of the brass instruments.
- Describe the function of the percussion.

### 2.1.5.5 Activity 2:

### 2.1.5.6 To be able to appreciate INDIAN MUSIC and compare it with the music of other cultures

### 2.1.5.7 [LO 4.3]

#### Step 1

Listen to the music and answer the following questions:

- Are you familiar with the music?
- What does the music remind you of, or what do you think of when you hear this type of music?
- How many instruments do you hear?
- Describe in your own words what you think the function of each instrument is.

Can you hear any patterns relating to melody, rhythm and form (structure)?

- Do you think the melody is composed (i.e. written down note by note) or is it merely improvisation?

#### Step 2

##### Homework/research

Collect pictures and articles related to Indian traditions (Clothing, food, musical instruments, materials, art including masks, etc.) and paste these in your learner's journal. If you are able to make video copies of TV programmes dealing with any of these things, you can play it to the rest of the class.

#### Step 3

##### Background

- In India the term SANGITA is used for music as well as dance and drama.
- Indian music is one of the oldest forms of music and dates from about 3 000 years ago.
- People from India have travelled to and have settled in other parts of the world – including South Africa.
- They brought Indian music culture with them.
- Their music culture comprises classical music, religious music (Hindu), folk music, traditional music and popular music.
- The voice is the most important instrument in Indian music.
- The music is primarily transferred orally from generation to generation (as is music in Africa), i.e. by imitation.
- Spreading one syllable over several notes is a typical aspect of the vocal style.

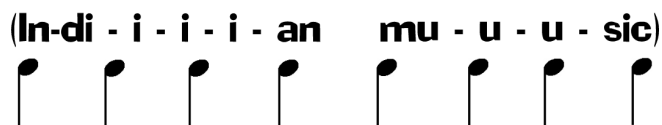


Figure 2.1

- Much use is made of embellishment and improvisation. Improvisations are usually executed by the soloist and the drummer.

## Step 4

## Instruments

Here are descriptions of three Indian musical instruments:

- The **Tabla** is the most popular of percussion instruments. It consists of a set of two drums and is played with the hands and fingers.
- The most common instrument is the **sitar**, which is a stringed instrument. It has seven strings and a long neck. The strings are plucked and the instrument is often used for solo improvisations. There are also 11-13 additional strings (“sympathetic”) strings, which vibrate (instead of being plucked) to give the characteristic sound of the sitar.
- The **tambura** is similar in shape to the sitar, but has only four strings and no frets. The instrument’s long neck is held upright when it is played.

All these instruments are placed flat on the ground whilst being played.

Identify the instruments according to the above descriptions:



Figure 2.2



Figure 2.3

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**Figure 2.4**

#### Step 5

The structure of indian music

Indian music basically is composed of three patterns, each of which is represented by a different instrument.

More traditional music – The Cape Minstrels (Module 1)

Like Indian music, the music of the Cape Minstrels is an example of traditional music in South Africa.

- Describe the ghoema drum
- What are the purpose, function and role of the ghoema drum?

In African music culture, the use of musical instruments is much more comprehensive than in Western music culture.

- The primary function of musical instruments is to make/create sound.
- African instruments are often used to express specific characteristics of culture – e.g. ritual symbolism as embellishment on the instruments themselves.
- Musical instruments are used for oral communication, e.g. for passing on of messages to other areas or as war cries.

- Body percussion and singing are as important as music made on instruments.

In the previous two activities you have made become acquainted with the drum as used in Western classical music and in Indian traditional music.

But the drum actually is much more synonymous with Africa!

Step 1

Work in groups and do some research on the purpose, function and role of the drum (or another instrument such as the mbira) in general, or in specific cultures or certain regions. The educator will provide guidance.

Each group will have an opportunity to share their information with the class.

Step 3

By now you ought to have sufficient information to compare Western, traditional Indian and indigenous African music with regard to the following aspects:

	Western music. ....	Indian music. ....	African music. ....
The term “music”			
Notation			

**Table 2.2**

Vocal music	.....	.....	.....
Function of the drum			
Improvisation			
Diatonic scale			

**Table 2.3**

What conclusions can you make?

### 2.1.6 Assessment

Learning Outcomes(LOs)
LO 4
<b>EXPRESSION AND COMMUNICATION</b> The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
Assessment Standards(ASs)
We know this when the learner:
MUSIC (4.3)
<i>continued on next page</i>

- explores and explains the purpose, function and role of different instruments used in indigenous, traditional or Western forms of music in South Africa.

**Table 2.4**

## 2.2 Praise poetry<sup>2</sup>

### 2.2.1 ARTS AND CULTURE

#### 2.2.2 Grade 7

### 2.2.3 EXPRESSION AND COMMUNICATION

#### 2.2.4 Module 6

### 2.2.5 DRAMA: PRAISE POETRY

#### DRAMA

Activities for the learner

#### 2.2.5.1 Activity 1:

#### 2.2.5.2 To research and present an example of praise poetry: PRAISE

#### 2.2.5.3 [LO 4.2]

#### PRAISE

Last term we encountered poetry in the form of choral verse. This term we are going to explore praise poetry.

What is praise?

- Praise is the act of expressing commendation and admiration.
- Praise is the rendering of homage and gratitude to a deity.
- Praise is to commend someone highly.
- Praise is to proclaim the glorious attributes of someone or a deity with homage or thanksgiving.

Who can we praise?

- Our God or gods
- Our mother or father
- Our best friend
- Our boyfriend or girlfriend
- Our educator
- Our principle
- Our president
- Our country
- Nature
- Our favourite sports team or star
- Our pop idol

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<sup>2</sup>This content is available online at <<http://cnx.org/content/m23146/1.1/>>.

Can you think of anyone you would like to praise?

Is writing or reciting a love poem praise poetry?

Your educator will give you a brief background on praise poetry before you attempt the following exercises.

If you do not understand something please ask your educator.

#### **2.2.5.4 Exercise 1: RESEARCH**

Research and present the following to the class:

- the history or background of praise and oral poetry;
- at least one praise or oral poet, his or her works and background;
- where and how praise poetry is presented;
- in what way it has influenced South Africa today.

The presentation can consist of the following:

- oral presentation;
- written presentation;
- audiovisual presentation.

Note: one of the above-mentioned, or all three can be used for the presentation

- pictures
- research
- resources
- video
- recordings (CD, tape)

#### **Exercise 2: warm-up**

- before you can proceed to the other exercise you have to participate in a proper warm-up routine in order for you to prepare your voice and body

#### **2.2.5.5 The Warm-up**

##### **2.2.5.5.1 Relaxation and Posture**

- Stand with your feet slightly apart and slump forward as you stand.
- Feel your stomach slacken, chest cave in and head fall on your chest.
- Over a slow count of ten feel yourself growing.
- The rib cage should lift away from the pelvis and the head rise to a poised position on the shoulders.
- Repeat four times.
- Raise your shoulders towards your ears.
- Screw up your face.
- Relax your face quickly, as if you have taken a mask off, until you feel all the wrinkles gone from the forehead and the muscles in your face feel free of tension.
- Let your shoulders drop so that your arms hang easily by your sides.
- Repeat four times.



### 2.2.5.5.1.1 Breathing

- Place the back of your hands on your lower ribs and breathe in through your nose and gently out through your mouth.
- Repeat eight times.

Note: do not take a lot of breath, just concentrate on feeling the movement of the ribs

- Breathe in on the ribs and gently count to ten on a whisper
- Feel that the whisper is just as strong at the count of nine and ten as it was at the count of one
- Repeat eight times

Note: don't let all the breath go at once.

- Breathe in on the ribs and as you do so raise your arms sideways until they are above your head.
- Note: there should be a slight sense of reaching for something above you, without tension in the shoulders and throat.
- Pant gently, like a dog, feeling the movement of the diaphragm.
- Pant in and out five times.
- Then breathe out smoothly, using the air from the ribs, as you lower your arms to your sides.
- Repeat eight times.

### 2.2.5.5.1.2 Voice

- Yawn on an **AH** sound feeling the arching of the soft palate.
- Repeat four times.
- Yawn on each of the following vowels: **OO AH EE**.
- Repeat four times on each vowel.
- Intone gently, making the vowels very long: **“Who are you?”** and **“Can’t you see?”**.
- Repeat each sentence four times and ensure that the tone is rich on each word.
- Keep the lips together and make a number of quick **“m”** sounds as if you were laughing.
- Repeat eight times.
- Say the **M** sound, as if you had seen something pleasant.
- Repeat eight times, getting louder each time.
- Intone the following sentence gently, sustaining all **M** and **N** sounds:

“Make me many, many more.”

### 2.2.5.5.1.3

### 2.2.5.5.1.4 Articulation

- Speak the following four times each.
- Start slowly and gradually increase your speed.
- Speak quietly but form each of the consonant sounds distinctly:

The tip of the tongue, the teeth and the lips

Look at the windmills whirling in the wind

I'm pulling a long length of string

**Exercise 3: praise poetry**

- divide up into groups of 4 - 6 learners per group
- prepare a piece of praise poetry for performance
- you do not have to learn the poem of by heart, but if you feel enterprising you can learn the poem

- for the purpose of this exercise you are allowed to use the poems included, select poetry of your choice (as long as it is praise poetry) or write your own praise poetry
- you are allowed to incorporate movement, costumes, props, choral verse etc.

### 2.2.5.5.2 City Johannesburg

### 2.2.5.5.3 By Mongane Serote

This way I salute you:

My hand pulses to my back trousers pocket  
 Or into my inner jacket pocket  
 For my pass, my life,  
 Jo'burg City.  
 My hand like a starved snake rears my pockets  
 For my thin ever lean wallet,  
 While my stomach groans a friendly smile to hunger,  
 Jo'burg City.  
 My stomach also devours coppers and papers  
 Don't you know?  
 Jo'burg City, I salute you;  
 When I run out, or roar in a bus to you,  
 I leave behind me, my love,  
 My comic houses and people, my dongas and my  
 ever whirling dust,  
 My death  
 That's so related to me as a wink to the eye.  
 Jo'burg City  
 I travel on your black and white and robotted roads  
 Through your thick iron breath that you inhale  
 At six in the morning and exhale from five noon.  
 Jo'burg City  
 That is the time when I come to you,  
 When your neon flowers flaunt their way through the  
 falling darkness  
 On your cement trees.  
 And as I go back, to my love,  
 My dongas, my dust, my people, my death,  
 Where death lurks in the dark like a blade in the flesh,  
 I can feel your roots, anchoring your might, my feebleness  
 In my flesh, in my mind, in my blood  
 And everything about you says it,  
 That, that is all you need of me.  
 Jo'burg City, Johannesburg,  
 Listen when I tell you,  
 There is no fun, nothing, in it,  
 When you leave the women and men with such  
 frozen expressions,  
 Expressions that have tears like furrows of soil erosion,  
 Jo'burg City, you are dry like death,  
 Jo'burg City, Johannesburg, Jo'burg City.

### 2.2.5.5.3.1 A Warrior Sings His Praises

By Erinesti Rwandekyezi (Bahima Uganda)

I Who Am Praised thus held out in battle among foreigners  
along with The Overthrower;

I Who Ravish Spear In Each Hand stood resplendent in  
my cotton cloth;

I Who Am Quick was drawn from afar by lust for the fight  
and with me was The Repulser Of Warriors;

I Who Encircle The Foe, with Bitembe, brought back the  
beats from Bihanga;

With Bwakwakwa, I fought at Kaanyabareega,  
Where Bantura started a song that we might overcome  
them.

Thus with my spear, I and Rwamujonjo conquered  
Oruhinda;

The Banyoro were afraid on the battlefield of Kahenda;  
The cocks of Karembe had already crowed;

I Who Am Nimble with The One Whom None Can  
Dislodge felled them at Nyamizi.

At Nkanga, I seized my spear by its shaft-end;

At Kanyeghero, I The Binder Of Enemies too them by  
surprise;

Thereafter was I never excluded from the counsels of  
princes, nor was Rwangomani;

I Who Rescue With The Spear had seized him so that we  
might fight together.

Hints on speaking poetry

- Understand the poem or prose.
- Paint a picture with your words.
- Audibility is essential.
- “It is not what you say, but the way you say it”.
- Incorporate a variety in pitch and tone.
- Incorporate changes in speed and rhythm.
- Relax.
- Articulate – achieved by the lips, tongue and teeth.
- Incorporate accent – the variation of strength of volume within any word of more than one syllable, e.g. **e**asy, **d**ifficult, **i**mp**o**ssible, **t**heatre.
- Incorporate emphasis – to make phrases move easily and with a swing and to give additional meaning and emotive dynamic.
- Incorporate pauses – the length and amount of pauses used, govern the rate of the delivery – pauses ensure that the words are audible and intelligible and increase their emotional impact.
- Incorporate inflections – rising and falling inflections.
- Be careful of rising inflections at the end of each line.

## 2.2.6 Assessment

Learning Outcomes(LOs)
LO 4
<b>EXPRESSION AND COMMUNICATION</b> The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
Assessment Standards(ASs)
We know this when the learner:
MUSIC (4.3)
<ul style="list-style-type: none"> <li>explores and explains the purpose, function and role of different instruments used in indigenous, traditional or Western forms of music in South Africa.</li> </ul>
DRAMA (4.2)
<ul style="list-style-type: none"> <li>researches and presents an example of indigenous performance of praise poetry or folk tales.</li> </ul>

Table 2.5

## 2.3 Traditional, classical and native dances<sup>3</sup>

### 2.3.1 ARTS AND CULTURE

#### 2.3.2 Grade 7

#### 2.3.3 EXPRESSION AND COMMUNICATION

#### 2.3.4 Module 7

### 2.3.5 TRADITIONAL, CLASSICAL AND NATIVE DANCES

#### Dance

Dancing moves us. It excites us. It reveals to us aspects of life and human emotion. As with any art, the true purpose of dancing must always remain the expression of human feeling. Dance is the expression of action – special, rhythmic, accented. A dance must convey meaning or power.

In this module we examine and explore the purpose and function of different forms of traditional, classical and native dances performed in South Africa and which reflect our national heritage.

#### 2.3.6 Activity 1:

#### 2.3.7 To be able to appreciate the dances of different cultural groups in South Africa

#### 2.3.8 [LO 4.1]

As South Africa is a multicultural country, we have a vast variety of dance to appreciate and experience.

<sup>3</sup>This content is available online at <<http://cnx.org/content/m23147/1.1/>>.

[U+F034] Traditional African: Zulu war dances, gumboot dances, etc.

[U+F034] Western Classical: Ballet

[U+F034] Western Modern: Modern dance, tap, Hip Hop, disco, jazz

[U+F034] Eastern/Asian: Indian, Japanese

[U+F034] European: Spanish dance, Hungarian dance, Greek dance

Exercise

You have to choose a dance from our multi-cultural society and explore the following elements characteristic of your selected dance:

[U+F034] movement principles

[U+F034] stylistically defined dance techniques

[U+F034] overall structure

[U+F034] style

[U+F034] visual aids: pictures, photos, video, etc.

[U+F034] musical aids: instruments, tapes, CD's, etc.

[U+F034] theatrical aids: costumes, props, etc.

Presentation

Present the dance you have chosen to the class having done research on all aspects available to you of the particular dance and open up a new and exciting dance experience to your classmates.

The more visual aids and information you can use in your presentation, the more your classmates will be able to learn and appreciate the dimension of dance you have to offer them.

## 2.3.9

### 2.3.10 Activity 2:

### 2.3.11 To warm up before dance activities

### 2.3.12 [LO 4.1]

Before you can begin creating your dance, your body must be properly warmed up to prevent injury and to prepare you for the activities that will follow.

This warm-up can be done to music. Choose music you feel comfortable with that is not too fast.

Breathing exercise

[U+F036] Stand with feet hip-width apart, arms down at the sides.

[U+F036] Lift your arms above your head while inhaling through your nose.

[U+F036] While exhaling through your mouth, drop your arms and bend your knees at the same time.

[U+F036] Repeat four times.

Neck warm-up

[U+F036] Stand with your feet hip-width apart, arms down at your sides.

[U+F036] Drop your head forwards and lift. Repeat eight times.

[U+F036] Turn your head from side to side (right to left). Repeat eight times.

[U+F036] Turn your head from right to left, moving your head down and up in a semi-circular movement. Repeat eight times.

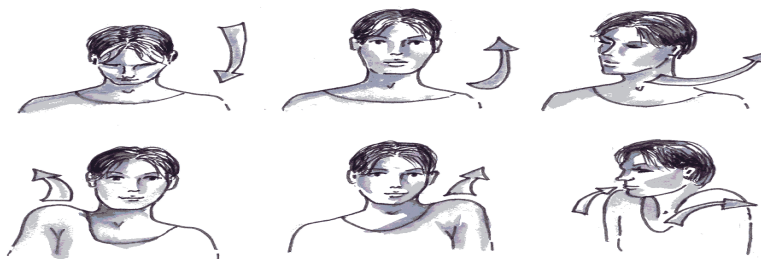


Figure 2.5

**Shoulder warm-up**

- [U+F036] Lift your right shoulder up and down.
- [U+F036] Lift your left shoulder up and down.
- [U+F036] Lift and drop shoulders alternately (repeat eight times).
- [U+F036] Lift and drop both shoulders (repeat eight times).
- [U+F036] Rotate your left shoulder backwards.
- [U+F036] Rotate both shoulders backwards (repeat eight times).
- [U+F036] Rotate your right shoulder forwards.
- [U+F036] Rotate your left shoulder forwards.
- [U+F036] Rotate both shoulders forwards (repeat eight times).

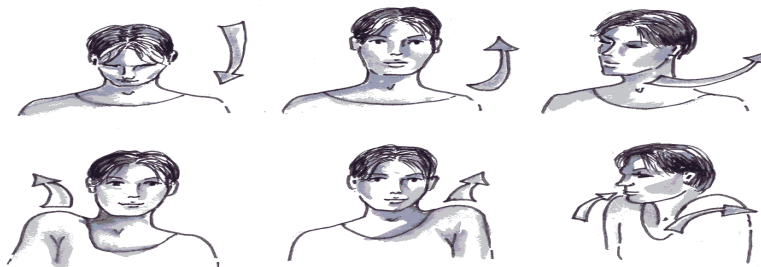


Figure 2.6

**Arm warm-up**

- [U+F036] Lift both arms to the side up and down (repeat eight times).

Keeping both arms straight, lift them to shoulder height, then up straight above the head, back to shoulder height and down (repeat eight times).

**Upper body warm-up**

[U+F036] Stand with feet hip-width apart, knees slightly bent, hand on hips. Keep hips facing forward. Turn upper body to the right. Return to centre. Turn upper body to the left. Return to centre. Repeat eight times.

**Leg warm-up**

[U+F036] Facing forward, a step to the right. With feet and body still facing forward, take a step to the left. Repeat eight times.

[U+F036] Step to the right. Lift left leg. Lift foot towards buttocks.  
 [U+F036] Step to the left. Lift right leg. Lift foot towards buttocks.  
 [U+F036] Repeat eight times.  
 [U+F036] Step right. Face forward. Lift left knee.  
 [U+F036] Step to the left. Lift right knee.  
 [U+F036] Repeat eight times.  
 [U+F036] With hands on hips keep feet apart and lunge from side to side, keeping both feet firmly on the floor. Repeat eight times.  
 [U+F036] Lunge to the right and hold for eight counts.  
 [U+F036] Lunge to the left and hold for eight counts.  
 [U+F036] Stand with feet a hip-width apart. Bend knees and place hands on hips.  
 [U+F036] Lift toes alternately, keeping heels on the floor. Repeat eight times.  
 [U+F036] Lift heels alternately. Repeat eight times.  
 [U+F036] Walk on the spot (16 counts).  
 You should be breathing normally throughout the warm-up exercises.

### **2.3.13 Activity 3:**

### **2.3.14 To be able to appreciate and perform THE INDIAN DANCE**

### **2.3.15 [LO 4.1]**

Research Indian dance by collecting pictures and information on this style of dance. If possible, watch Indian videos. Use this information to choreograph your dance eventually.

Notice the movement of the arms, head, body and legs.

Creating your Indian Dance

[U+F034] Experiment with different arm movements typical of the Indian dancers you have come across in your research.

[U+F034] Experiment with different hand movements.

[U+F034] Experiment with different hip movements.

[U+F034] Experiment with different spine movements.

[U+F034] Experiment with different shoulder movements.

[U+F034] Experiment with different leg movements.

[U+F034] Select arm, hand, hip, spine, shoulder and leg movements.

[U+F034] Combine your selected movements

[U+F034] Choose Indian music and experiment with your selected movements and the music.

[U+F034] Create your special Indian dance.

### **2.3.16 Activity 4:**

### **2.3.17 To be able to cool down and stretch in a correct manner after dance activities**

### **2.3.18 [LO 4.1]**

It is important that the muscles used during the exercise are stretched or you will have “stiff” muscles for the next few days.

Choose music with a slow tempo.

Breathing exercise

[U+F036] Stand with your feet hip-width apart, arms at sides.

[U+F036] Lift your arms above your head while inhaling through your nose.

[U+F036] While exhaling through your mouth, drop your arms and bend your knees at the same time.

## Neck stretch

[U+F036] Raise your right arm and then touch the left side of your head.

[U+F036] Slowly pull the head to the right side towards the right shoulder while you drop the left shoulder.

[U+F036] Repeat on left side.

## Arm stretch

[U+F036] Take the right arm across your chest and with the left hand slowly pull the arm towards your body.

[U+F036] Repeat with your left arm.

## Chest stretch

[U+F036] Take arms straight back and clasp hands behind your back. Open chest area. Pull arms away from your body.

## Back stretch

[U+F036] Bring arms straight forward.

[U+F036] Clasp hands and open up shoulder blades.

[U+F036] Contract your stomach muscles and bend your body slightly forward.

[U+F036] Keep knees bent.

[U+F036] Pull arms away from your body and drop your head forward.

## Hamstring and calf stretch

[U+F036] Place one foot forward.

[U+F036] Straighten knee of extended leg.

[U+F036] Bend supporting leg.

[U+F036] Lift toes of extended leg keeping the heel on the floor.

[U+F036] Slowly bend your body forward from the waist, keeping your back straight.

[U+F036] Place hands on knees. Hold stretch for eight counts.

[U+F036] Change legs.

## Quadriceps stretch

[U+F036] Stand up straight with feet a hip-width apart. Lift one foot to the back, bending the knee (heel to buttocks). Keep supporting leg slightly bent. Hold and pull foot towards your buttocks with your hand. Extend other arm for balance. Hold stretch for eight counts.

[U+F036] Change legs.

Shake all moveable parts of the body.

Repeat breathing exercise.

**2.3.19****2.3.20 Assessment**

Learning Outcomes(LOs)
LO 4
<b>EXPRESSION AND COMMUNICATION</b> The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
<i>continued on next page</i>



Assessment Standards(ASs)
We know this when the learner:
DANCE (4.1)
<ul style="list-style-type: none"> <li>explores and presents the purpose and function of different forms of traditional, classical or native dances available in South Africa and which reflect our national heritage;</li> </ul>

Table 2.6

## 2.4 Body adornment<sup>4</sup>

### ARTS AND CULTURE

Grade 7

EXPRESSION AND COMMUNICATION

Module 8

BODY ADORNMENT

Visual Arts

Activity 1:

To be able to discuss and appreciate the origin, function and role of body adornment (individual or group work)

[LO 4.4]

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**“One must be a work of art,  
or wear a work of art.”  
- Oscar Wilde**

Figure 2.7

---

Study the above quotation. What do you understand by the following:

Personal:

Decoration:

Discuss the meaning when the two words are consecutive (personal decoration) and form ONE definition:

Complete the following table individually:

---

<sup>4</sup>This content is available online at <<http://cnx.org/content/m29617/1.1/>>.

Name the parts of the body which can be decorated?	How and with what can those parts be decorated?	What is your conclusion with regard to personal adornment?

**Table 2.7**

Your educator will now listen to your answers and then represent them diagrammatically:

Example:

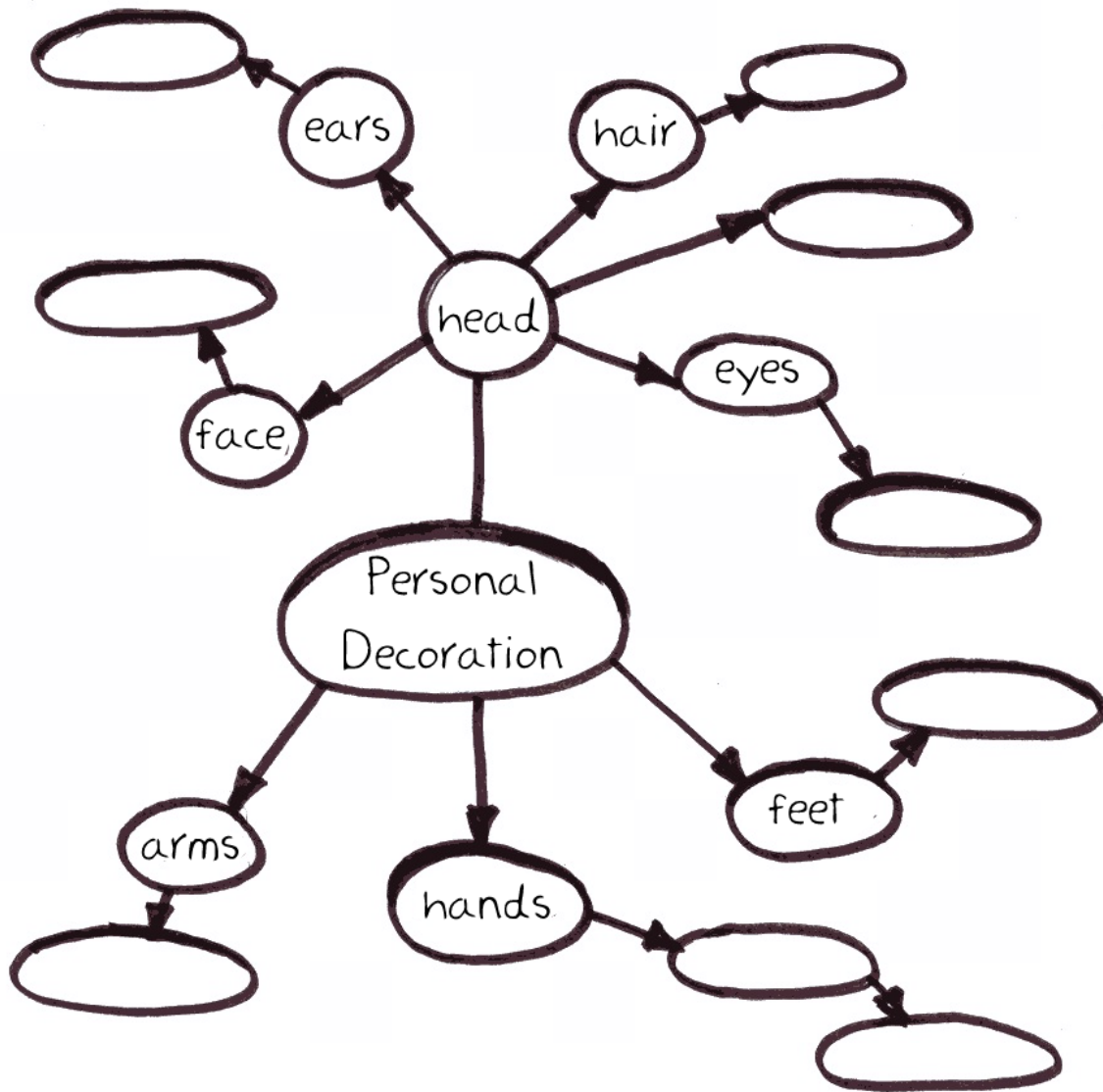


Figure 2.8

You are going to work in groups to make a collage. First decide which parts of the body you are going to decorate, e.g. the eyes, ears, face, hair, neck, hands, torso, etc.

Then complete the table:

Face	Hair	Ears	Head
Feet/legs	Eyes	Upper body (torso)	Hands/fingers

**Table 2.8**

Use old magazines to find examples of body adornments and illustrations without adornments. Tear out these illustrations and paste the pictures in collage form on newsprint. Paste the examples of body adornments on the left of the sheet of paper and the examples without body adornments on the right. In this manner you could create a person with a hat on the left and one without a hat on the right. Put up all the collages on the walls of the classroom.

Write down which half you prefer. Give a reason for your answer.

Study the collages on the wall and the examples in your modules and then answer the following questions:

What is beauty?

Is beauty the same to everyone?

Are there different types of beauty?

List a few of the changes that people undergo to acquire beauty.

Discuss the illustrations on the following pages by answering the following questions:

How did the people in each illustration adorn themselves?

What is the purpose of these adornments?

How do these customs of adornment compare with your cultural perception of beauty?

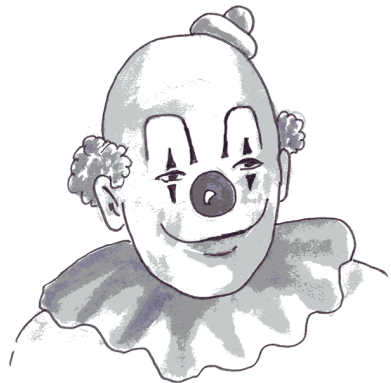
Are there similarities and/or differences?

**Figure 2.9**

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**Figure 2.10**



**Figure 2.11**

#### Background information

**BODY ADORNMENT** includes painting the body, tattooing, piercing, decorative incision and scarification of the skin. Body adornment was originally done for rituals, aesthetic or medicinal reasons, as well as for magic or religious gatherings. Prehistoric burials, rock paintings and carvings provide evidence that body adornment was performed in ancient times. This art form is still practised today. In certain ethnic tribes this is done for religious purposes or to forge a covenant with a specific god, but it could also be done for protection against evil spirits and disease/illness. Marks made on the body can be a means of showing that the person belongs to a certain group or tribe or even that he has a personal rank or status within the group.

Examples of body paint that have been found in prehistoric excavations are the red ochre kohl used in Asia to darken the eyelids of beauties, henna on the finger nails in the Middle East and the war paint of some American and African tribes. Mehndi, henna body adornment and art, has become one of the most

popular contemporary forms of body art. Mehndi, the antique Indian art of henna designs, is at present a popular accessory in the fashion world. Madonna made it famous through her "Ray of Light" video and then again at the 1998 MTV Award Ceremony with designs on her face and hands. Liv Tyler showed it on the cover of *Vanity Fair* and Naomi Campbell on the fashion catwalk.

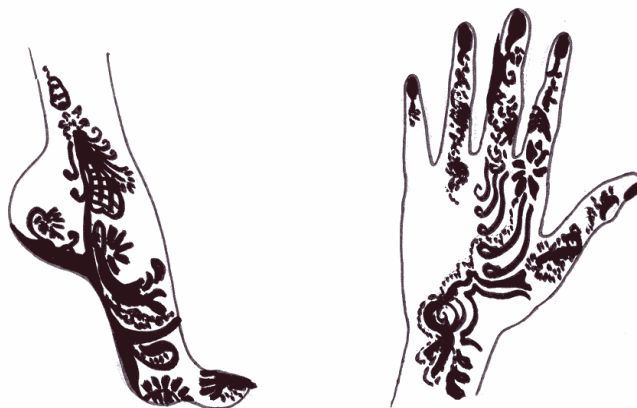


Figure 2.12

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The application of henna is a traditional way of enhancing beauty in the Middle East and the Indian subcontinent. Henna is a natural reddish-brown powder, which can be formed into a paste and can then be painted on hands and feet, forming beautiful designs and patterns.

The use of henna originated in Egypt and the Middle East in ancient times, even before the spread of Islam. It was a cultural activity and did not have a religious function. During the 12th century it spread to India and was traditionally used to beautify a bride before her wedding. Today women in the Middle East and India often wear it to weddings or on other important festivals like Diwale, the Hindu New Year. Often however, women simply wear henna to make a fashion statement.

Henna is a natural red powder, which can be found in grocery shops that specialise in food from the Middle East and India. The powder is then made into a paste by adding tea, lemon juice or oil. When this is painted on the skin, it stains it for approximately four weeks. It can be applied with a paintbrush, tooth pick or cotton bud. When the henna is dry it can be pulled off.

Body painting is still used by various tribes during rituals and ceremonies today. It is seen in its more "civilised" form every day as make-up.

Tattooing is an extension of body painting, but it is permanent. The word was formed from the Tahitian word, 'tatau', which means to mark. Examples of this were found on Egyptian and Nubian mummies as early as 2000 B.C. Classical writers often refer to tattooing during the Greek and Roman periods. During these periods slaves and criminals were tattooed, but this was forbidden with the start of Christianity in Europe. In the Middle East and other parts of the world it was still used.

Tattooing is a worldwide phenomenon - from the Indian tribes in America, the Eskimos, the Polynesians, Malaysians, the Maoris in New Zealand, the Japanese to some Africans. The different groups use different techniques. The Indians and Eskimos use simple pierce marks whereas the Ibo tribe in Nigeria make incisions with a knife and add coloured pigmentation. (The tattoos on the pop singer Seal is an example of this.)

Tattooing was rediscovered by explorers during their expeditions and this paved the way for tattoo

parlours in Europe and America where sailors went for special designs. The first electrical implement for tattooing was patented in America in 1891. During the 18th century freed American criminals and British army deserters were identified by their tattoos. Later prisoners in Siberian jails and Nazi concentration camps were identified in the same way. In the 20th century street gangs and motorcycle gangs also identified themselves in this manner. There was a short-lived trend during the 19th century when the high society of England tattooed themselves. Since the 1990's tattooing has become very popular again and has once again become a form of body adornment for several cultures. In some countries tattooing has been banned after it was found that an infected needle could spread AIDS. In the Old Testament the Israelis were warned against tattooing. Mohammed forbade it in 787 A.C. and the Roman Catholic Church damned it.

Body painting and the use of “stick-on” tattoos are very popular amongst certain teenagers, as it is temporary and can easily be changed.

Tattooing is seldom found amongst the dark-skinned people of sub-Saharan Africa and Australia. They prefer decorative scarification. It is very similar to tattooing as colouring is often used. When this is done it looks as if the person has a swollen tattoo as it leaves a raised pattern on the skin. This is a very long and painful process that pubescent African girls undergo. On reaching puberty the girl is ready to get married and the patterns are supposed to make the girl more attractive to men. The men find the patterns attractive to look at and enjoy touching them. The patterns are also an indication that the woman will be able to endure the pains of childbirth.

In ancient times body adornment literally branded slaves as the possession of their masters. Late in the 19th century it was still used in Europe to identify criminals.

This art form is believed not only to have magical powers for rituals, but apparently also possesses healing powers. Various forms are found in Africa, for example the stretching of lips and ears, the sharpening of teeth and the flattening of the skull.

In some African cultures body adornment, combined with music, serve as a form of non-verbal communication. In this manner a woman from West Africa can send her husband, family or friends a message by wearing specific headgear, jewellery or a particular hairstyle.

Activity4.2	To design your own BODY ADORNMENT(individual)	LO 4.4	
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Table 2.9

***Image not finished***

Figure 2.13

This activity presents you with the opportunity to be creative. After you have decided which part of the body you intend to adorn, you have to decide whether you will be using temporary stick-on tattoos or henna and for which ritual or ceremony it will be worn.

***Image not finished***

Figure 2.14

The design can first be done in pencil and then in your choice of coloured inks.

Be original when creating your design!  
Assessment

Learning Outcomes(LOs)
LO 4
EXPRESSION AND COMMUNICATIONThe learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture.
Assessment Standards(ASs)
We know this when the learner:
VISUAL ARTS (4.4)
explores and presents the purpose and role of signs, national or traditional symbols, statues, heritage sites, body adornment, artworks, dress or architecture.

**Table 2.10**



# Chapter 3

## Term 3

### 3.1 The Indian dance<sup>1</sup>

#### 3.1.1 ARTS AND CULTURE

#### 3.1.2 Grade 7

#### 3.1.3 CRITICAL AND CREATIVE REFLECTION

#### 3.1.4 Module 9

#### 3.1.5 THE INDIAN DANCE

Dance

#### 3.1.6 Activity 1:

#### 3.1.7 To research a traditional dance:

#### 3.1.8 THE INDIAN DANCE

#### 3.1.9 [LO 2.3]

Observation

- Watch a video of an Indian dance. Enquire at your local video shop about videos in the “Bollywood” genre.

Note the following aspects while you are watching the video:

- the different ways the dancer uses straight and curved pathways;
  - the elevation, travel, gesture, jumps and turns;
  - the changes in speed, tension, continuity, rhythm and spatial relationships;
  - the movements in relation to the music;
  - if the dance tells a story;
  - the dance structure: the beginning, middle and end;
- 
- the different feelings, moods and emotions expressed by the dancers.

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<sup>1</sup>This content is available online at <<http://cnx.org/content/m23149/1.1/>>.

View the video again – or as many times as you want to see it.

Fill out the questionnaire after you have viewed the dance.

1. Did you like the dance? Why? / Why not?
2. Did you like the music? Why? / Why not?
3. What does the dance tell you about the Indian culture?
4. Describe the floor patterns of the dance.
5. What movements did you observe? (Refer to the five basic body activities).
6. What story did the dance tell?
7. Did the dance have a beginning, middle and an end? If so, identify the structure.
8. Did the dance convey any moods, emotions and feelings? What were they?

### 3.1.9.1 Class Discussion

- Discuss the video and the points stipulated in the questionnaire.
- Discuss the similarities and differences of the video you have just viewed and the dances you have created in Module 2.

### 3.1.10 Activity 2:

### 3.1.11 To compare dances seen in South Africa: AFRICA DANCE vs. INDIAN DANCE

### 3.1.12 [LO 2.4]

Observation and Questionnaire

- Your educator will let you view a video of an African dance.

Take note of the following:

- movement
  - style
  - purpose
  - costumes
  - music
- 
- View the previous video of the Indian dance again.
  - Review the aspects identified and discussed during Activity 1

Fill out the questionnaire after you have viewed the dances.

Questionnaire

	African	Indian
1. Movement:		
2. Style:		
3. Purpose:		
4. Costumes:		
5. Music:		

**Table 3.1**

### 3.1.12.1 Class Discussion

- Discuss the differences between the two dance styles and cultures.
- Compare the five basic body activities between the two dances and identify the differences.

### 3.1.13 Assessment

Learning Outcomes(LOs)
LO 2
<b>REFLECTING</b> The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
Assessment Standards(ASs)
We know this when the learner:
COMPOSITE (2.1 – 2.2)
finds out about a South African artist of the past or present, from any form, and reports to the class;
explains the need for conservation of a country's indigenous knowledge systems, heritage artefacts in museums, galleries, theatres, cultural sites and natural heritage sites;
DANCE (2.3 – 2.4)
researches a traditional dance in the community from people, books or videos and presents it to the class;
displays observation skills by describing components of dances in terms of movement style, purpose, and use of dances, costumes and music;

Table 3.2

## 3.2 Difference between art, handicraft and design<sup>2</sup>

### 3.2.1 ARTS AND CULTURE

### 3.2.2 Grade 7

### 3.2.3 CRITICAL AND CREATIVE REFLECTION

### 3.2.4 Module 10

### 3.2.5 THE DIFFERENCE BETWEEN ART, HANDICRAFT AND DESIGN

Visual Art

#### 3.2.5.1 Activity 1:

#### 3.2.5.2 To be able to distinguish between art, handicraft and design

#### 3.2.5.3 [LO 2.8]

In this module you take a close look at the contributions of **art**, **handicraft** and **design** specifically to our everyday lives and our South African heritage.

<sup>2</sup>This content is available online at <<http://cnx.org/content/m23150/1.1/>>.

## STEP 1

As we are surrounded by a variety of objects, statues and works of art in our everyday lives, it is important to be able to identify all these different forms of art.

Complete the following table:

Examples From My Everyday Life/Existence

Art	Handicraft	Design
Oil Painting	Ornament	House

Table 3.3

## STEP 2

Encircle those examples in your table of which you know who made or created them. Then answer the following questions:

1. How many examples did you encircle?
2. In which column are the examples which you encircled?
3. What deduction can you make from this?

## STEP 3

Tick the examples in your table which are new or original and have not been made according to an old "recipe". Then answer the following questions::

1. How many examples did you find?
2. In which column or columns did you find the most examples?
3. What deduction can you make from this?

## STEP 4

You must bring one article of clothing to school. It may be a shirt, blazer, hat , cap, scarf, shoes, trousers or any other article of clothing. If this is not possible you may use part of your school uniform.

You are going to make three different drawings of the article:

- as a **work of art**, making a drawing in charcoal;



Figure 3.1

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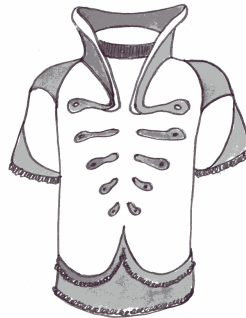
- as a **handicraft** object, e.g. by adding beads;



**Figure 3.2**

---

- as a **design** for a specific occasion or function.



**Figure 3.3**

#### 3.2.5.4 Activity 2:

#### 3.2.5.5 To recognise a work of art, handicraft or design as part of our heritage

#### 3.2.5.6 [LO 2.8]

##### STEP 1

South Africa has a wealth of heritage in various areas. Four areas in South Africa have been proclaimed as world wide heritage, namely Robben Island, the St Lucia marshes, the "Sterkfontein" caves and the Drakensberg Mountains rock paintings.

Write down at least one example of South African art, handicraft or design heritage in your journal.  
The educator will then divide you into groups.

Each group must then decide on ONE heritage example of *art*, *handicraft* and *design*. As class you may then compile one *list of examples*.

#### STEP 2

Now you must choose one example, i.e. you must choose *between art, handicraft or design*. This example you will research through a questionnaire. Use this questionnaire to collect information for the following theme:

The contribution of our heritage to everyday life

**Information** can be found:

- from family members or the local community;
- in libraries;
- in books, magazines and newspapers;
- on computers, e.g. the Internet;
- through interviews with relevant persons like artists, designers and handicraft artists in the community

Make sure that you know exactly what is expected of you before you start with your research.

Bear the following in mind when interviewing someone:

- make sure that you have a pen/pencil and paper handy;
- make an appointment and be on time;
- introduce yourself, state your theme clearly and speak in a polite manner to the people who can provide you with useful information;
- use the questionnaire which you have compiled.

#### Other important suggestions:

- Prove your findings by using drawings, sketches or photos.
- Keep any other cuttings, photos or objects in a safe place.
- Make an effective and logical conclusion for your information. This can be done in the form of a poster, collage or model for an exhibition or work(s) of art.

#### STEP 3

After the research has been completed the research projects can be exhibited in the school hall. You will probably find that other learners learn too.

### 3.2.6 Assessment

Learning Outcomes(LOs)
LO 2
<b>REFLECTING</b> The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
Assessment Standards(ASs)
We know this when the learner:
<i>continued on next page</i>

COMPOSITE (2.1 – 2.2)
finds out about a South African artist of the past or present, from any form, and reports to the class;
explains the need for conservation of a country's indigenous knowledge systems, heritage artefacts in museums, galleries, theatres, cultural sites and natural heritage sites;
VISUAL ARTS(2.8)
gathers information from field trips, excursions, interviews or other sources to analyse the contribution of art, craft and design to everyday life and to South Africa's heritage.

Table 3.4

### 3.3 Classifying western music<sup>3</sup>

#### 3.3.1 ARTS AND CULTURE

#### 3.3.2 Grade 7

#### 3.3.3 CRITICAL AND CREATIVE REFLECTION

#### 3.3.4 Module 11

#### 3.3.5 CLASSIFY WESTERN MUSIC

##### 3.3.5.1 Activity 1:

##### 3.3.5.2 To classify Western music

##### 3.3.5.3 [LO 2.6]

- What do you know about Western music instruments?

##### STEP 1

Divide into four groups and discuss possible answers before writing down your answers. (Have a brainstorming session)

##### STEP 2

Which instruments form part of a *symphonic orchestra*? Write down those which you can recall with their characteristics.

##### STEP 3

Write down a few of the characteristics of these instruments with regard to their:

- shape;
- function;
- the way in which the sound is produced.

##### STEP 4

List the instruments which have the same characteristics.

##### STEP 5

The educator will explain the different instrument groups/families to you. LISTEN carefully!

##### STEP 6

Classify the instruments which you copied (also those which your educator told you about) according to the four groups (families). Is there any similarity to STEP 4?

<sup>3</sup>This content is available online at <<http://cnx.org/content/m23152/1.1/>>.

Strings	Woodwind	Brass	Percussion

**Table 3.5****STEP 7**

Each group researches *one* instrument group (strings, woodwinds, brass or percussion). This information must then be shared with the rest of the class.

**STEP 8**

Each learner in the group must now do individual research on *one* of the instruments from the instrument group which they researched in their group.

Use books, magazines, software like ENCARTA and the Internet!

(Each group represents a specific family. The final product is pasted or written in your learner journal.)

Your research must cover the following aspects:

- Picture of the instrument
- Name of the instrument
- To which group it belongs (strings, etc.)
- The shape of the instrument. What it is made of? (wood, brass)
- The position of the body when playing the instrument (sitting, standing)
- Classified according to pitch (high or low)
- How the sound is produced? (air column, string, etc.)
- Description of the sound (warm, dark, low, shrill, etc.)
- Function of the instrument (melody, mainly for accompaniment)

**STEP 9**

Classify the instruments according to vocal parts of a choir: soprano, alto, tenor and bass

Vocal Parts	Strings	Woodwind	Brass
Soprano			
Alto			
Tenor			
Bass			

**Table 3.6****3.3.5.4 Activity 2:****3.3.5.5 To classify African instruments****3.3.5.6 [LO 2.6]**

- The rest of the world is very impressed with the sounds of Africa, but what do you know about Africa and the instruments of Africa?





Figure 3.4

## STEP 1

Provide the following information on the map:

- a) Indicate, on the map, where you would find *north, south, east* and *west*.  
 b) The Sahara serves as the division between two music cultures. North of the Sahara the music is based on the style of the Middle East. The area south of the Sahara (**Sub-Sahara**) is African music!

Indicate, on the map, where you would find the *Sahara desert*.

- c) Indicate where you would find the following 20 countries:

(Only a few countries out of each region have been selected):

(i) **West Africa:** Mali, Nigeria, Benin, Ghana, Ivory Coast and Senegal.

(ii) **Central Africa:** Chad, Cameroon, Congo, Democratic Republic of Congo, Burundi.

(iii) **East Africa:** Uganda, Kenya, Tanzania.

(iv) **Southern Africa:** South Africa, Namibia, Botswana, Zambia, Zimbabwe and Malawi.

- d) The instruments of Africa are predominantly determined by the geographical location of the regions of Africa. Which type of vegetation do you associate with each of the regions?

Identify the following regions and colour them according to the indicated colours:

- Tropical forests (green)
- Grasslands and scattered trees (purple)
- Savanna and shrubs (orange)

- e) Complete the following by choosing the correct word:

Words from which to choose:

calabash	animal horns	Southern Africa	instruments	wood	West- Africa	East- Africa	animals	southern
----------	-----------------	-----------------	-------------	------	-----------------	-----------------	---------	----------

**Table 3.7**

As the instruments of Africa are made out of natural products of \_\_\_\_\_ and \_\_\_\_\_, the fauna and flora of the region play an important role.

In the regions of \_\_\_\_\_ where trees are abundant, instruments made of \_\_\_\_\_ are more common than in the grasslands in the \_\_\_\_\_ parts of Africa, where there are fewer trees.

In \_\_\_\_\_ where cows play an integral part in the culture \_\_\_\_\_ are used as instruments, whereas the culture of the Khoi-San of \_\_\_\_\_ is based on the nomadic collection of food. Music bows, made of \_\_\_\_\_, are thus more common.

- (i) What is used to make the following instruments?  
 (ii) Choose an instrument which can be linked to the source.  
 (iii) The instruments may appear more than once.  
 (iv)

xylophone	shakers	trumpets	drums	music bows	whistles	flutes
-----------	---------	----------	-------	------------	----------	--------

**Table 3.8**

Tree trunks	
Calabashes	
Reeds	
Animal skins	
Animal horns	
Bamboo	
Dried legumes and fruit	

**Table 3.9****STEP 2**

Write down all the instruments which you associate with music from Africa.

**STEP 3**

Write down the characteristics of these instruments with regard to construction (shape, material, etc) and the production of the sound.

**STEP 4**

List the instruments which have similar characteristics.

**STEP 5**

The educator will explain the various music groups to you. LISTEN carefully!

**STEP 6**

Classify the instruments which you have listed (also those which you have heard about now) according to the four groups (families). Are there any similarities to STEP 4?

Define the following:

Ideophone

Chordophone

Membranophone

Aerophone

How are the above-mentioned instruments classified?

**3.3.5.7 Activity 3:****3.3.5.8 To research specific African instruments****3.3.5.9 [LO 2.6]**

- In the previous two activities you have already gained a broad knowledge of the instruments of both the Western and African music cultures. Now, in this activity, we are going to concentrate on a few African instruments. Research ONE of the instruments: use the internet, ENCARTA, other software, interview people and, most importantly, keep your eyes and ears open and think logically. All additional information can be pasted into your journal.

**a) Complete the following on the MBIRA (Im BEE rah)**

- Classification of the Mbira (motivate)
- Examples of ideophones
- Examples of lamellaphones
- Shape and material
- How to play the mbira
- What makes the sound
- Type of sound

- Pitch

b) **Complete the following on the JEMBE** (Djem-be - the “e” pronounced like in the word bed)

- Classification of the jembe (motivate)
- Examples of membranophones
- Examples of drums
- Shape and material

- How to play the jembe

- What makes the sound
- Type of sound
- Pitch

c) **Complete the following on the UHADI** (Oe HAA die)

- Classification or the Uhadi (motivate)
- Examples of chordaphones
- Examples of musical bows
- Shape and material
- How to play the uhadi
- What makes the sound
- Type of sound
- Pitch

### 3.3.6 Assessment

Learning Outcomes(LOs)
LO 2
<b>REFLECTING</b> The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
Assessment Standards(ASs)
We know this when the learner:
MUSIC
classifies African instruments in terms of ideophones, chordophones, membranophones, aerophones, and Western instruments according to strings, woodwind, brass and percussion;
<i>continued on next page</i>

discusses any of the following types of instrument in terms of the shape, materials used, type of sound, how it is played, what makes the sound:
<ul style="list-style-type: none"> <li>drums – made of wood, gourds or clay – to show the different membranes that are made of cow, goat or donkey hides;</li> </ul>
<ul style="list-style-type: none"> <li>percussion instruments – rattles, bells, clap sticks, slit gongs, mbira, xylophones, kalimba, likembe, lamallaphone;</li> </ul>
<ul style="list-style-type: none"> <li>stringed instruments – musical bows, lutes, lyres, harps, zithers, kora, xalam;</li> </ul>
<ul style="list-style-type: none"> <li>wind instruments – flutes made from bamboo, reeds, wood, clay and bones;</li> </ul>
<ul style="list-style-type: none"> <li>trumpets made of animal horns and wood;</li> </ul>
<ul style="list-style-type: none"> <li>clarinets from the Savannah region made of guineacorn or sorghum stems;</li> </ul>
<ul style="list-style-type: none"> <li>flugelhorn, saxophones and guitars.</li> </ul>

Table 3.10

## 3.4 Elements of drama in social and cultural events<sup>4</sup>

### 3.4.1 ARTS AND CULTURE

#### 3.4.2 Grade 7

### 3.4.3 CRITICAL AND CREATIVE REFLECTION

#### 3.4.4 Module 12

### 3.4.5 THE ELEMENTS OF DRAMA IN SOCIAL AND CULTURAL EVENTS

Drama

- With this unit we will be exploring the elements of drama in social and cultural events. Do not panic! This is fun.

<sup>4</sup>This content is available online at <<http://cnx.org/content/m23153/1.1/>>.

- You have at least seen a ritual before in your life and I am sure you have been to a sports meeting at your school. Try to remember what you saw and experienced the last time you were at your local Inter-Schools sports event. That is what we will be looking at! See, I told you, you did not have to panic!

#### 3.4.5.1 Activity 1:

#### 3.4.5.2 To identify elements of drama in forms of cultural events:“INTER-SCHOOLS”

#### 3.4.5.3 [LO 2.3]

Research & Discussion:

- Look for rituals in your life or culture and make a list.
- Your educator will write the rituals on the board and let you have a short class discussion about each one.
- Supply your educator with information about the rituals you are presenting to the class.
- Explore the processions, chants, proceedings of the rituals.
- Explore the following:
  - What is the structure (beginning, middle and end) of the ritual?
  - Is there a pattern of events? Explain.
  - Where is the dynamic tension?
  - Does the ritual not deteriorate into dull routine or repetition?

Research Project

Research the **opening ceremony** of your choice, e.g. opening ceremony of the Olympic Games, a boxing match, a rugby match, a rock concert, opening of Parliament, etc.

Isolate the following **dramatic elements**:

- processions;
- chants;
- music or accompaniment;
- special effects (e.g. pyrotechnics, smoke, lighting, sound, etc.);
- costumes;
- choreography;
- cast (the people involved in the opening ceremony);
- time and duration;
- audience participation.



Figure 3.5

If your class is very big, your educator will divide the class into groups.

Give an **oral and visual presentation** on this project.

Practical:

Work together with the rest of your class on an opening ceremony for the next Inter Schools sports event, be it athletics, soccer, rugby, etc.

This opening ceremony should include the following, if possible:

- a theme (African, Rock 'n Roll, James Bond, Disco, etc.);
- cheerleaders;
- songs, music, chants;
- accompaniment (drums, percussion instruments, etc.);
- an exciting entrance on the sports field;
- costumes;
- props (streamers, rosettes, whistles, flags, banners, etc.);
- special effects (smoke machines, fireworks, etc.).

First plan and present a structure and production plan for the ceremony.

Refine and develop this pre-production plan with the help of your educator.

Put together the opening ceremony by acting out the process in the class.

Go to the sports field and rehearse and perform the ceremony.

South African artists and our cultural heritage

**3.4.5.4 Activity 2:****3.4.5.5 A reasearch project on our artists and our cultural heritage****3.4.5.6 [LO 2.2, 2.4]**

The values, beliefs, and traditions of a culture are reflected in its arts and passed down through generations. The arts are always evolving and changing with new influences from society and individual artists.

Examples of individuals in all four art forms who had a significant influence on the arts in South Africa:

Dance

- David Poole – Ballet
- Alfred Hinkel – Modern Dance
- Vusi Ngema – African dance

Drama

- Maggie Laubser / Irma Stern
- Gerhard Sekoto / Helen Mmakgoba Sebedi
- Penelope Siopis / William Kentridge

Music

- Roelof Temmingh / Bongani Ndodana
- Miriam Mkeba / Abdullah Ebrahim
- Nataniël / Koos du Plessis

The Task:

Choose only **one** of the artists listed above. Research the artist and his/her style and gather data on the following:

- biography (early years, training, etc.);
- impact of society on the art at that time (political or overseas influences, etc.);
- brief description of a piece of his/her work (describe the motivation and the purpose of the work);
- describe how the artists' influence impacted on the arts in South Africa.

Herewith guidelines to assist you with your research.

**3.4.5.7 Part 1**

- Look at the different factors that influence and affect the arts in our culture.
- Identify the specific style associated with your chosen artist and compare it to other styles of that time, i.e. identify the similarities and differences between styles.

**3.4.5.8 Part 2**

Research your chosen artist and gather information about him/her that can answer these questions:

- Who is your artist?
- When and what type of training did he/she receive?
- Who was influential in his/her training?
- How would you describe the artist's individual style?
- What was the motivation behind his/her creative works?
- How did he/she impact on their specific art form?

Name and give a brief description of one of his/her art works.



### 3.4.5.9 Part 3

Organise the information into a brief 5 minute oral presentation.

### 3.4.6 Assessment

Learning Outcomes(LOs)
LO 2
<b>REFLECTING</b> The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.
Assessment Standards(ASs)
We know this when the learner:
<b>COMPOSITE (2.1 – 2.2)</b>
finds out about a South African artist of the past or present, from any form, and reports to the class;
explains the need for conservation of a country's indigenous knowledge systems, heritage artefacts in museums, galleries, theatres, cultural sites and natural heritage sites;
<b>DANCE (2.3 – 2.4)</b>
researches a traditional dance in the community from people, books or videos and presents it to the class;
displays observation skills by describing components of dances in terms of movement style, purpose, and use of dances, costumes and music;
<b>DRAMA (2.5)</b>
recognises and identifies elements of drama (e.g. processions, charts) in forms of cultural and social expression over time (e.g. opening ceremonies, rock concerts, gladiators, state events, sport).

**Table 3.11**



# Chapter 4

## Term 4

### 4.1 Warming up: a teacher directed routine<sup>1</sup>

#### 4.1.1 ARTS AND CULTURE

#### 4.1.2 Grade 7

#### 4.1.3 CREATING, INTERPRETING AND PERFORMING

#### 4.1.4 Module 13

#### 4.1.5 THE WARM UP

Drama

##### 4.1.5.1 Activity 1:

##### 4.1.5.2 To follow a teacher directed routine: THE WARM UP

##### 4.1.5.3 [LO 1.4]

- Before we can start being creative in our drama class, you have to warm up properly to prepare your body and voice for performance. Enjoy the following exercises, as they will not only help you to prepare your ‘instruments’, but because they are fun to do as well.

#### 1. Meditation

- Sit on the floor in a comfortable position with an upright posture.
- The hands can be rested on the knees.
- Become aware of your own breathing.
- Become aware of the stomach moving out during inhalation and in during exhalation – allow this to happen rather than force it.
- As soon as you feel completely relaxed and are breathing deeply and easily, count down from three to one, counting on an exhalation and simultaneously they have to create a picture in their minds of the numbers being counted.

#### 2. Centring

- Carry out a deep breathing exercise by breathing from the centre and stretching the body upwards and downwards away from the centre along a vertical axis.

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<sup>1</sup>This content is available online at <<http://cnx.org/content/m23154/1.1/>>.

- Focus your attention on your centre.
- Use a point of concentration – perhaps a picture of your diaphragm raising and lowering as you breathe.
- Stand with your feet together.
- One arm stretched upwards and the other downwards, with palms facing away from the centre of the body.
- Inhale and then, on the exhale, turn the palms and with a relaxed movement bring the top hand to the top of the head and the lower hand to above the navel whilst bending the knees slightly.
- On the exhale turn the palms and return to the starting position whilst stretching the legs.
- Concentrate on keeping the movements fluid.
- Repeat eight times.

### 3. Alignment

- Stand with your feet-hip width apart – arms hanging down the sides.
- Move your focus down the spine – one vertebra at a time until your torso is hanging from the flat bone at the bottom of the spine.
- As you hang, enjoy the weight of your heads and arms, let your knees sag slightly and allow your hands to brush the floor.
- Reverse the process by pulling the head and torso up slowly – one vertebra at a time and then finally easing the head up to a balanced position.
- Repeat eight times.

### 4. Vocal exercise

- Inhale, and on the exhale allow the breath to take on the sound and shape of the vowel sound ‘ahh’.
- As you relax the sound has to develop into a sigh.
- Now introduce the ‘hh’ sound before the ‘ahh’.
- The effect is to ensure that the throat is open.
- Focus on using minimum effort to produce the sound.
- Gradually increase the energy and focus the sound on the centre of the face.
- Repeat the exercise with the sound ‘ee’.

### 5. Head and Neck

- Turn your head to the right as far as possible.
- Focus on relaxing the neck.
- Make the movement as slow as possible and follow an imaginary object – perhaps a fly or an aeroplane in the distance.
- Keep your shoulders facing the front.
- Repeat the movement right round to the left – again taking your head round as far as possible.
- Slowly return to centre.
- Now follow an object slowly down to the top of your chest – then back over your head as far as possible.
- Return to centre.
- Repeat eight times.

### 6. The Pelvis

- Place your hands on your hips.
- Press the pelvis back as far as you can.
- Change the position of your hands and press the pelvis forwards as far as possible.
- Try to isolate the movement in the pelvis keeping the knees and torso in position.
- Repeat 8 times focussing on relaxing the thighs and buttocks in order to make the movement possible.

### 7. The Hip Roll

- Relax the head and the back.
- Get into the hanging position (exercise 3).
- Come up to the vertical, sustaining a relaxed quality in the pelvis.
- Start to move the pelvis gradually and carefully in a circular motion.
- Imagine that you are pushing something away from you in all directions as the pelvis rotates.
- Gradually ease into a rhythm of movement keeping your eyes closed and allowing the associations to come.

## 8. Arms and Shoulders

- Stand with you feet hip-width apart – arms hanging down the sides.
- With the eyes closed, focus the mind on the right arm.
- Endow it with a sense of lightness.
- After a few seconds your arm will begin to rise as though lifted by a cushion of air.
- Concentration is imperative.
- The arm will rise to shoulder level and above.
- Allow the arm to return to your side.
- Transfer your focus to the other arm and repeat the process.

### 4.1.5.4 Activity 2:

### 4.1.5.5 To incorporate dramatic elements in group improvisation: HUMAN RIGHTS

### 4.1.5.6 [LO 1.5]

- Being young is so cool! Not only do you have your entire lives ahead of you to mould and live as you choose, dreams to fulfil and futures filled with as much amazement and wonder as you wish, but you also have laws that protect you so that you can do all these wondrous things!
- You have your own rights. On 1 June 1979 the United Nations unveiled a document called the Convention on the Rights of the Child, which lists various children's rights. In South Africa we've got special documents protecting your rights. The constitution, African Charter and the United Nations Convention of the Child keep us informed on how to protect children under the age of 18.

Here are some of the rights and responsibilities in South Africa's constitution:

Your Rights	Your Responsibilities
The right to be equal before the law.	You should respect other people and accept that they are equal to you.
The right to life.	You should not hurt someone or threaten their lives.
The right to freedom and security.	You should not abuse your partner or your children in your home.
The right to privacy.	Knock on someone's door before entering.
<i>continued on next page</i>	

The right to slavery or forced labour.	Children are not allowed to go to work.
The right to freedom of assembly, demonstration, picket and petition.	Don't carry a gun or dangerous weapon in a protest march or demonstration.
The right to education.	You should remain committed to learning.

**Table 4.1**

Before attempting the next activity think about the following and how you can create an improvisation depicting one of these themes:

#### 4.1.5.7 The right to choose life

- It's your right to say no to sex if you feel unsure or pressured to do it.
- No sex is the safest sex, so exercise your right to choose a life free of sexually transmitted infections, unwanted pregnancies and the killer HIV/Aids.

The right to move

- Some children are so geared up to make others aware of their human rights that they're getting involved in all kinds of cool projects

The right to speak

- Why should your rights be protected?
- What would you do if your rights were violated?

Let your mind go on the information you have just read and enjoy being creative with the following activity. Be creative in the following exercise.

##### 1. Selecting a scenario

- Divide into groups of six to eight.
- Choose a theme for your improvisational exercise from South Africa's Constitution.
- Discuss the themes you want to work with.
- Decide upon characters you want to portray in your improvisation.
- Keep the following in mind when planning your improvisation:
  - Is the scene outside or inside?
  - Where and what are the objects and/or furniture?
  - What is the immediate off-stage world?
  - Are there associations of freedom or restraint, fulfilment or deprivation?
  - What has just happened to the character?
- Where has he just been?
- How will the other characters potentially affect the achievement of his goal?
- Does the character know anything about the other characters?
- Is there conflict between the characters?
- Who is the character?
- What is his objective?
- Where is the action taking place?
- What is the moral, theme or message of the improvisation?

## 2. Improvisation

Definition:

*Chambers' Twentieth Century Dictionary* in its revised edition offers the following definitions of improvisation: "to compose and recite, or perform, without preparation"; 'to bring about on a sudden'; 'to make or contrive offhand or in an emergency'; and for the word 'offhand' there is this: '*without study: impromptu free and easy; ungraciously curt or summary*'

The aim of improvisation is to exercise specific abilities and skills – rehearsal to improve performance and ease of operation.

- Improvise your scene for the rest of the class.
  - Have the 'audience' comment constructively on the performances.
  - Participate in a brief class discussion based on the following:
- 
- Could the 'child rights' message be clearly identified?
  - Were the characters appropriately developed?
  - Was the proposed feeling and emotion properly and clearly conveyed?
  - What was the climax or highlight of the improvisational piece?

### 4.1.6 Assessment

Learning Outcomes(LOs)
LO 1
<b>CREATING, INTERPRETING AND PRESENTING</b> The learner will be able to create, interpret and present work in each of the art forms.
Assessment Standards(ASs)
We know this when the learner:
DANCE
1.1 in preparing the body, applies safe dance practice and healthy use of the body, for example:
<ul style="list-style-type: none"> <li>• warming up and cooling down;</li> </ul>
<ul style="list-style-type: none"> <li>• good postural and joint alignment;</li> </ul>
<ul style="list-style-type: none"> <li>• released/soft use of joints;</li> </ul>
<i>continued on next page</i>

<ul style="list-style-type: none"> <li>• safe landing from elevation (jumping);</li> </ul>
<ul style="list-style-type: none"> <li>• stretching with safety;</li> </ul>
1.2 improvises to explore choreographic design concepts:
<ul style="list-style-type: none"> <li>• space – direction, levels, symmetry, asymmetry;</li> </ul>
<ul style="list-style-type: none"> <li>• time – duration, pace, pulse, phrasing;</li> </ul>
<ul style="list-style-type: none"> <li>• force – yielding to and resisting gravity, active and passive movement;</li> </ul>
1.3 creates and presents dance sequences that focus on and challenge, amongst others, human rights issues such as social and cultural attitudes towards dance, and attitudes towards gender and disability in dance;
DRAMA
1.4 follows a teacher-directed warm-up routine;
1.5 uses exploration of human rights issues in South Africa as a basis for group improvisations that:
<ul style="list-style-type: none"> <li>• show understanding of basic dramatic structure (who, what, where, when);</li> </ul>
<ul style="list-style-type: none"> <li>• show characters drawn from observation, imitation and imagination;</li> </ul>
<ul style="list-style-type: none"> <li>• incorporate some dramatic elements such as grouping, shape and climax to communicate meaning and feeling.</li> </ul>

Table 4.2



## 4.2 Warming up the body<sup>2</sup>

### 4.2.1 ARTS AND CULTURE

#### 4.2.2 Grade 7

### 4.2.3 CREATING, INTERPRETING AND PERFORMING

#### 4.2.4 Module14

### 4.2.5 WARMING UP THE BODY

#### 4.2.6 Activity 1:

#### 4.2.7 To WARM UP the body before activity can be executed

#### 4.2.8 [LO 1.1]

- Before you can attempt any of the activities you must warm up your body. The warm-up reduces the risk of injury and will make the dances easier to do. It will be easier and more fun if you do the warm-up with music. Choose music that is not too fast.

**Preparation** - stand with feet hip-width apart, feet facing forward, arms down. Remember:

- It is important to keep your body alignment in order to isolate the specific muscles that are being warmed up.
- Correct body alignment will prevent injuries.
- Only move the body parts and muscles prescribed.

Breathing exercise

- Inhale through your nose for four counts and raise your arms gradually sideways.
- Stretch your spine.
- Exhale through your mouth for four counts, and gradually lower your arms.
- Repeat the breathing exercise.
- Stand with your feet a hip-width apart, knees bent slightly, arms at your sides.

**Side Stretching**

- Lift right arm slowly sideways to straight above the head.
  - Bend upper body to the left.
  - Circle right arm down as left arm circles up.
  - Repeat with left arm and bend to the right.
  - Bend again to the left.
  - Circle left arm – stretch right into a V position.
  - Lower both arms to an A position.
  - Repeat four times.
- 
- keep the movements strong and smooth in time to the music;
  - execute full range of motion;
  - keep your head in line with your spine at all times.

**Walking**

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<sup>2</sup>This content is available online at <<http://cnx.org/content/m23158/1.1/>>.

- Walk eight steps forward – letting arms swing freely.
  - Close feet – relax whole body.
  - Bend upper body forward – knees bent and hold for a beat.
  - Stretch up arching spine – arms up in an A.
  - Hold for a beat.
  - Repeat bending and arching of spine section.
  - Walk backwards for eight counts.
  - Repeat bending and arching of spine section twice.
  - Repeat whole exercise four times.
- 
- the stretching up should not be strained; just leading up to a fuller relaxation on the forward position;
  - the whole movement should be continuous;
  - do not relax your neck and head;
  - do not lock your knees.

### **Walking with Arm-warm-up**

- Walk forward for four beats.
- Walk backward for four beats.
- Walk to the right for four beats.
- Turn around and walk to the left for four beats.
- Repeat four times.
- Repeat walking exercise and raise arms to shoulder height forward.
- Make fists and push arms forward and back on every beat when walking forward.
- Walk backward and push arms above your head and back on every beat.
- Repeat eight times.

### **Combination**

- Repeat the first walking exercise and add the second walking exercise in a combination.
- Repeat eight times.
- You are welcome to change the arm movements.

### **Quadriceps warm-up**

- Walk forward – leading with your right leg - for three counts – lift your left leg forward and up on the fourth beat.
- Walk to the right for three counts – lift your leg on the fourth beat.
- Turn to the back – walk to the back (not backwards) – for three counts – lift your leg on the fourth beat.
- Turn to the right and walk for three counts – lift your leg on the fourth beat.
- Turn to face the front (you should have made a ‘square’ formation).
- Lift your legs – alternating right and left for eight counts.
- Start the exercise again, this time leading with the left leg.
- After the square have been completed, lift your legs alternating left and right for eight counts.
- Repeat the whole exercise four times.

### **Calf warm-up (heel digs)**

- Stay on the spot and bring your right leg forward – put your heel to the floor – foot flexed.
- Bring the foot back to the starting position.
- Change legs and put left heel forward on the floor.
- Repeat the ‘heel digs’ eight times.

**Walking**

- Walk forward for four counts (leading right).
- Execute four heel digs.
- Walk backwards for four counts.
- Execute four heel digs.

Repeat four times.

**Combination**

- Combine all the exercises, starting with the side stretching and ending with the walking and heel dig combination.
- Repeat combination four times.

**Inner thigh warm-up**

- March on the spot for eight counts.
- Open your legs and march on the spot with open legs for eight counts.
- March on the spot for four counts.
- Open legs and march for four counts.
- March for two counts.
- Open legs and march for two counts.
- March with closed and open legs alternatively for eight counts.

**Lunges**

- March with open legs for eight counts.
- Keep legs open and lunge from side to side for eight counts.
- Keep your body upright and your hands on your hips.
- After eight counts keep the lunge stable to the right side and hold the position for eight counts.
- Turn to the right side with your body and put your hands on the bent knee – the other knee stretched out straight to the back.
- Straighten your bent knee – bring upper body downwards – hold for eight counts.
- Bend and straighten your knee eight times.
- Repeat on other side.

**Recovery**

- With legs still open face the front with bent knees (plié).
- Bend and straighten knees eight times.
- March with open legs and bent knees eight times.
- Keep marching and bring feet together.
- March for eight counts.

You are free to combine any or all of these exercises.

The warm up should not be less than three minutes and not more than ten minutes.

**4.2.9 Activity 2:****4.2.10 To IMPROVISE and explore CHOREOGRAPHIC DESIGN CONCEPTS****4.2.11 [LO 1.2]**

- Now that you are warmed up we can actively begin to explore different choreographic design concepts, which will enable you to create your own dance. Listen very carefully to your educator, as he/she will give you valuable information to work with. Be creative and have fun!

### 1. Group Building

- All groups, big or small, of any style of dance, fall into two categories:
- **Symmetric:** building up or down to a central point, each side being similar to the other, making a balanced design.
- **Asymmetric:** any kind of group that does not have a central focal point, and therefore no obvious balanced design.
- You will be placed into two groups – one Symmetric and one Asymmetric.
- Place yourselves so that your groups consist of straight lines, circles and curves – made with the arms and knees bent or straight.
- Combine the lines and curves.

### 2. Co-operative groups

- Walk to the centre of the dance space.
- Take up position with the first learner in the dance space.
- Change the original group formation, each moving in turn.
- Change the group, moving simultaneously into another group.
- Keep the group moving continuously.
- If this is done to music, the mood of the music must be followed.

### 3. Space – Ground plans

- The direction of the ground plan should change with the main divisions of the music.
- The designs made by the ground plans should be in relation to the lines and shapes made by the learners, e.g.
- if the dance is composed mainly of curves and flowing lines, the ground plan should be in curves and circles;
- if the dance is composed mainly of curves and flowing lines, the ground plan should be in curves and circles.
- Experiment with the movements made in Exercise 2 and explore direction, levels (low, middle and high), symmetry and asymmetry while working on different ground plans.
- Choose a ballad or a popular up-tempo song with a definite 4/4 beat for this exercise.

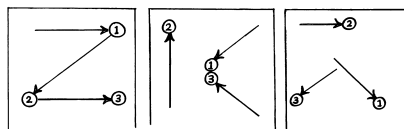


Figure 4.1

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### 4. Improvisation

- You are free to move in any way you please, but must adhere to the following:
- choose music to suit the moods of the exercises

- travel (moving from one place to another)
- turn (to move around an axis )
- elevation (to move to a higher level)
- gesture (motion of the hands, head or body to express or emphasise an idea or emotion)
- weight transference (to change body weight from one point to another)
- levels (middle, high, low)
- symmetry and asymmetry
- pace, pulse and phrasing
- force (yielding to and resisting gravity)
- active and passive movement

#### **The Forest Fire:**

- Some of you have to visualise yourselves as gazelles happily grazing in a forest.
- A little flame (another learner) leaps up in one group, then another, until the whole forest is ablaze (learners depicting flames), and the terrified gazelles try to escape.
- As the fire gradually dies down the gazelles leap away to safety.

#### **The Smooth and Rough Sea:**

- You are to be bobbing corks, floating planks or swimmers.
- The sea is smooth, the corks, planks or swimmers, float happily on top.
- The sea becomes rough and angry, but cannot defeat the corks, planks.
- If swimmers are used, they can either triumph or sink.

#### **4.2.12 Activity 3:**

#### **4.2.13 To create and present dance sequences: RIGHT TO CHOOSE and DISABILITY IN DANCE**

#### **4.2.14 [LO 1.3]**

- Take a look again at the information on human rights in the drama module.

##### **1. Right to Choose**

- Divide up into groups of six to eight.
- Choose the theme of your dance from the rights of the child.
- Improvise a dance taking into consideration the following requirements:
  - music to suit the mood of the chosen theme;
  - the five basic body activities (refer to Grade 6 Module 4: Dance);
  - choreographic design concepts (refer to Activity 2.2).
- Rehearse your dance.
- Perform your dance to the other groups.

##### **2. Disability in Dance**

- Divide up into three groups:
  - **Group A:** Sitting on chairs (paraplegics).

- **Group B:** Standing (as in A but able to stand).
  - **Group C:** Walking (those who can manage to walk – they may have no arms, or only one, and their legs perhaps in callipers, but some have quite good leg movements, and can even run and kick).
- 
- Place yourselves in two groups, one on each side of the room, so that you can see the effect of what the group opposite is doing.
  - Group A: each group to consist of a line sitting on chairs.
  - Group B: a line standing behind the chairs.
  - Group C: a circle that moves around those sitting and standing.
  - Experiment with arm and body movements, taking note of the following:
    - gesture with full range of motion;
    - levels (middle, high low);
    - weight transference;
  - direction (front, behind, beside, under);
  - symmetry and asymmetry;
  - resisting and yielding to gravity;
  - active and passive movement;
  - isolation and combination of body parts (arms, head, torso);
    - Group A and B can do the same arm and body movements.
    - It is effective if the movements are reversed or you can do two different exercises at the same time to make a pattern.
    - Group C must experiment with walking, foot and leg movements taking the five basic body activities into consideration.
    - Those who are able can also run and hop.
    - Those who are left standing should clap their hands in time, grouped at each end of the sitting line.
    - Group C must also experiment with floor patterns and grouping, taking Groups A & B into consideration.
    - Choreograph a dance to music of your choice.
    - Perform the dance.

#### 4.2.15 Activity 4:

#### 4.2.16 To COOL DOWN & STRETCH the body after executing the exercises

#### 4.2.17 [LO 1.4]

- It is important to stretch your muscles after each session. If you do not stretch, your muscles will be stiff and sore the following day. Choose slow, calm music.

**Breathing exercise** - stand with feet hip-width apart, arms hanging at the sides:

- Inhale through the nose, raising arms above the head.
- Exhale through the mouth, dropping arms and bending knees at the same time.
- Repeat four times.
- **Arm stretch:** take the right arm across the chest and with the left hand slowly pull arm towards the body – repeat on left side.

**Arm stretch (triceps):**

- Lift right arm straight up above your head.
- Bend arm at the elbow – arm behind your head.
- With left hand slowly pull right arm at the elbow towards the left.
- Feel the stretch in your triceps.
- Hold stretch for eight counts – release.
- Change arms.

**Upper Body Stretch:**

- Stand with feet hip-width apart – knees slightly bent – arms hanging down sides.
- Reach up towards the ceiling with your arms – stretching your body upward.
- Stand on your toes while stretching upward towards the ceiling.
- Release arm slowly – keeping arms straight - to the sides.
- Bring arms forward – clasp hands and pull arms forward.
- Release slowly and take straight arms to the back.
- Clasp hands and pull arms away from the body – leaning slightly forward – head down.
- Release arms to the sides.

**Lower Body Stretch:**

- Open legs wide – knees bent – feet facing outwards (plié).
- Bend knees lowering straight body slightly.
- Hold stretch for eight counts.
- Turn body to the right – keeping legs open wide.
- Front leg should be bent – knee in line with your heel.
- Back leg must be straight.
- Push heel of back straight leg down as far as possible.
- Put your hands on the upper part of the bent leg.
- Hold **calf stretch** for eight counts.
- Release and change to other side.
- Hold previous position – bend back leg and try to touch the floor with your knee.
- Hold **quadriceps stretch** for eight counts.
- Release and change legs.

**Recovery:**

- Return to plié position.
- Bring legs together.
- Shake all moveable body parts.
- Bow to your educator to thank him/her for the class (curtsey).

**4.2.18 Assessment**

LO 1
<b>CREATING, INTERPRETING AND PRESENTING</b> The learner will be able to create, interpret and present work in each of the art forms.
Assessment Standards(ASs)
We know this when the learner:
DANCE
1.1 in preparing the body, applies safe dance practice and healthy use of the body, for example:
<ul style="list-style-type: none"> <li>• warming up and cooling down;</li> </ul>
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<ul style="list-style-type: none"> <li>• safe landing from elevation (jumping);</li> </ul>
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<i>continued on next page</i>



1.3 creates and presents dance sequences that focus on and challenge, amongst others, human rights issues such as social and cultural attitudes towards dance, and attitudes towards gender and disability in dance;
DRAMA
1.4 follows a teacher-directed warm-up routine;
1.5 uses exploration of human rights issues in South Africa as a basis for group improvisations that:
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<ul style="list-style-type: none"> <li>• incorporate some dramatic elements such as grouping, shape and climax to communicate meaning and feeling.</li> </ul>

Table 4.3

## 4.3 Recognising signs and symbols<sup>3</sup>

### 4.3.1 ARTS AND CULTURE

#### 4.3.2 Grade 7

### 4.3.3 CREATING, INTERPRETING AND PERFORMING

#### 4.3.4 Module 15

### 4.3.5 RECOGNISING SIGNS AND SYMBOLS

Visual Arts

#### 4.3.6 Activity 1:

#### 4.3.7 To recognise signs and symbols

#### 4.3.8 [LO 1.10]

- In the previous modules you looked at **colour**, **texture**, **body decoration**, the difference between **art**, **handicraft** and **design**, as well as the importance of **heritage**. In Module 4 the focus will be on design and the use of symbols. Attention will also be paid to patterns as well as the presentation and exhibition of works of art.

#### STEP 1

- What is the meaning of the symbol **X**?
- See how many meanings for **X** can you enter into your journal.
- Look at the two illustrations below and write down their meanings:

<sup>3</sup>This content is available online at <<http://cnx.org/content/m23160/1.1/>>.

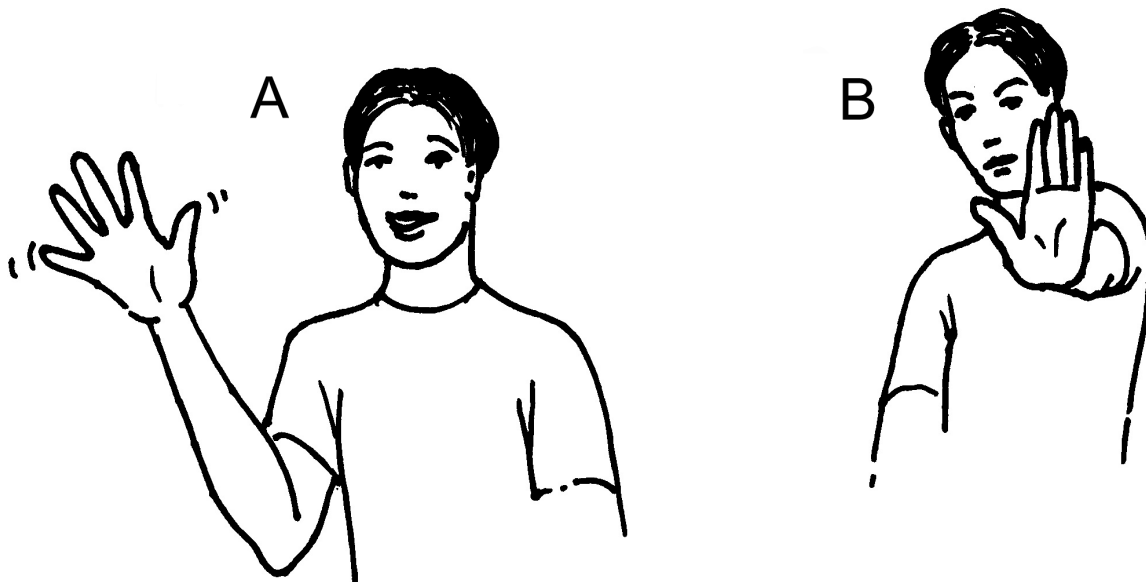


Figure 4.2

---

Meaning A: \_\_\_\_\_ Meaning B: \_\_\_\_\_  
Draw at least TWO additional examples.

STEP 2

Sign language is used when someone is deaf or cannot hear due to circumstances. See whether you can understand the following meanings of sign language:

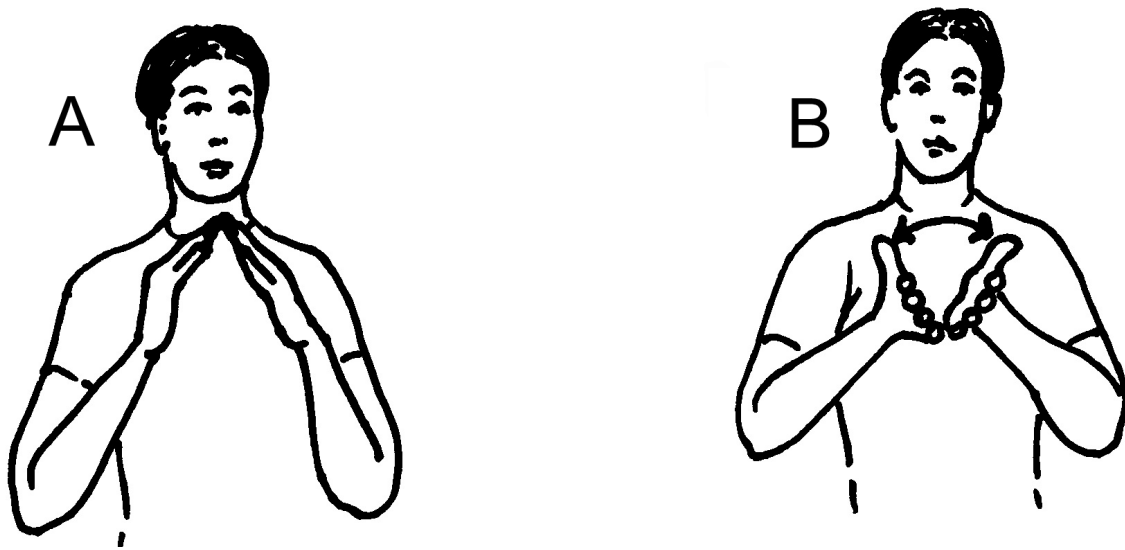


Figure 4.3

---

Meaning A: \_\_\_\_\_ Meaning B: \_\_\_\_\_

Draw possible interpretations for **sleep** and **keepquiet** in your journals.

**STEP 3**

Study the road signs and other symbols and give their meanings:

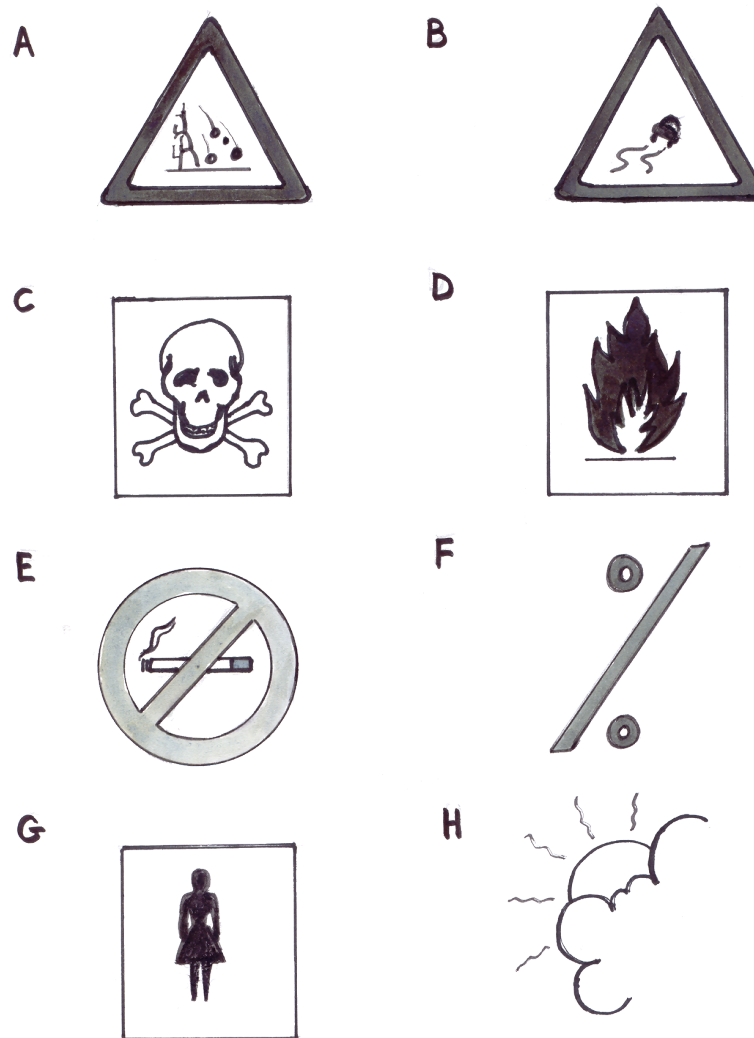


Figure 4.4

Meanings:

A:

B:

C:

D:

E:

F:

G:

H:

Write a paragraph of approximately 50 words in your journal on the following topic:

ROAD SIGNS - WITH OR WITHOUT WORDS? State whether it is better to use just visual signs instead of written language on road signs or not. Take into consideration language barriers and preferences.

### 4.3.9 Activity 2:

#### 4.3.10 To portray human rights as symbols

#### 4.3.11 [LO 1.10]

##### STEP 1

Look at symbols A to D below and write down the meaning of each. Then write down the connection of each to human rights. Look at the various Children's Rights in Module 2.

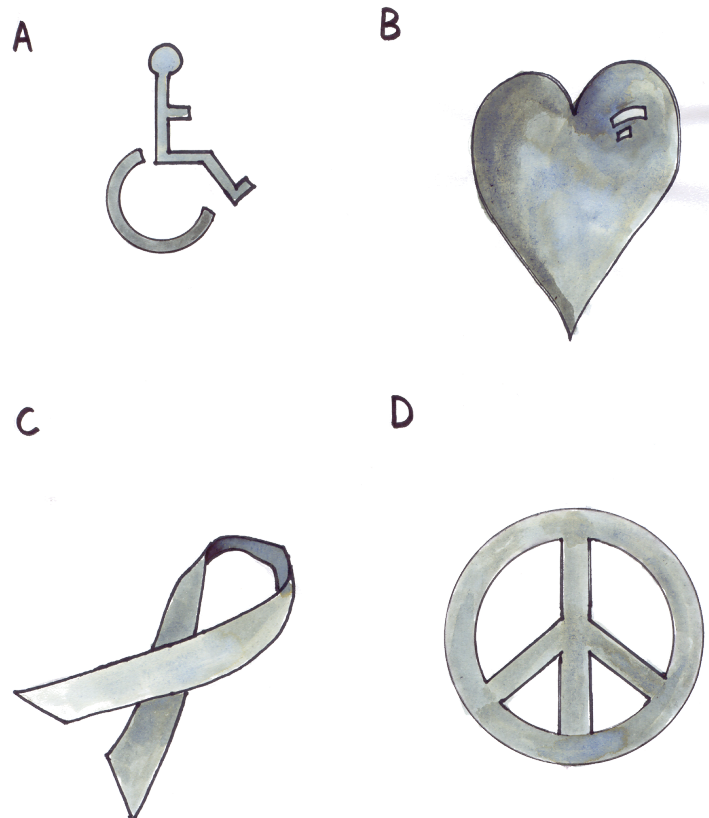


Figure 4.5

A

Meaning:

Connection with human rights:

B

Meaning:

Connection with human rights:

C

Meaning:

Connection with human rights:

D

Meaning:

Connection with human rights:

#### STEP 2

In 1952 the artist Picasso changed a small church to the Temple of Peace by making a huge mural to show how peace can triumph over war. During that period he made several drawings of doves and even named his daughter Paloma (Spanish for dove). Picasso also designed a poster with the Dove of Peace for the International Peace Conference. Study these two examples of Picasso's doves of peace and then design your own peace symbols. Remember to use simple designs and to make use of white and black contrasts - as this lends impact to the symbol.



**Figure 4.6**

---

- MY OWN PEACE SYMBOL

#### STEP 3

Enter into your journal what the series of symbols in your module intends communicating. In the open spaces you must make a series of simple drawings to visually communicate or symbolize one of the following themes:

- A. Keep the environment clean
- B. Equal rights for everyone

A. Make Peace

#### 4.3.12 Activity 3:

#### 4.3.13 To prepare works of art for the presentation of an art exhibition

#### 4.3.14 [LO 1.10, 1.11]

##### STEP 1

Choose **THREE** of your best works of art done throughout the year for a joint class art exhibition. All three pieces must be exhibited together on the same background. The background can be a big piece of waste paper or carton.

##### STEP 2

After the three pieces have been stapled or glued to the background you must prepare the background by applying texture in the form of string, thread, feathers etc, and then paint it a colour which complements the three works of art. You must also put a border pattern around the works of art. It may be an existing symbol that is repeated or it may be a created symbol, as long as it is connected to your works of art.

##### STEP 3

The teacher will find a venue in the school to host a formal exhibition.

#### 4.3.15 Assessment

LO 1
<b>CREATING, INTERPRETING AND PRESENTING</b> The learner will be able to create, interpret and present work in each of the art forms.
Assessment Standards(ASs)
We know this when the learner:
<b>VISUAL ARTS</b>
1.10 creates art, craft or design works commenting on human rights issues, and which demonstrate:1.10.1 an ability to experiment at an elementary level with a wide range of materials, techniques, tools and skills;1.10.2 the ability to identify and use symbols and patterns;1.11 with guidance, selects, prepares and mounts own artworks from their individual portfolio for class presentation.

Table 4.4

## 4.4 Combining various drum techniques and percussion patterns<sup>4</sup>

### 4.4.1 ARTS AND CULTURE

#### 4.4.2 Grade 7

### 4.4.3 CREATING, INTERPRETING AND PERFORMING

#### 4.4.4 Module 16

### 4.4.5 COMBINING VARIOUS DRUM TECHNIQUES AND PERCUSSION PATTERNS

Music

#### 4.4.6 Activity 1:

#### 4.4.7 To be able to combine various drum techniques and percussion patterns

#### 4.4.8 [LO 1.6]

- Sounds complicated? To understand this assignment it will be sub-divided:

1. Drum techniques
2. Rhythmic patterns (body percussion and drum)

#### 3. Rhythmical phrases and sentences

##### 1. DRUM TECHNIQUES

In Grade 6 you came into contact with a few drum techniques for the jembe (pronounced djêm-bê) - we are going to revise these and add more. .

##### **Preparation**

- Experiment with the holding of the drum: sitting or standing; between the legs (preferably), below the arm, etc. The one side of the drum must be lifted at the bottom, so as not to muffle the sound. The most comfortable position is to be seated when playing the drum.

<sup>4</sup>This content is available online at <<http://cnx.org/content/m23163/1.1/>>.



- Different sounds can be obtained by hitting the skin of the drum in different ways. Experiment with different strokes and sounds.
- Note that the wrist joints are used, and not the whole arm!
- Write down the result of your experiments by answering the following questions:
- Which parts of the hand can you use for hitting the skin of the drum?
- Compare the sound obtained when the hand is rounded and when it is flat.
- Where on the drum do you obtain the highest sound?
- Where on the drum do you obtain the lowest sound?

e) Describe the sound if the hand bounces back immediately.

Which term is used for this?

- Describe the sound when the hand remains on the skin. Which term is used for this?
- The faster the hand hits the skin of the drum the louder/softer the sound will be.
- Which hand will generate the sharpest and the loudest sound?
- Do you think drummers limit themselves to the skin of the drum?

### Three Hand techniques

- The three techniques we'll be discussing are applicable especially on the jembe, but can also be used on other hand drums (e.g. doumbek, conga).
- In West Africa (where hand drums like the Jembe originated) the different regions use different terminology and pronunciations for the different strokes. The terms *bass*, *tone* and *slap* are used internationally and will also be used by us.
- The educator will explain and demonstrate these three hand techniques to you. You probably discovered them for yourself when you experimented with sound and strokes.

Practise the three techniques and complete the following based on these techniques:

BASS



Figure 4.7

---

Description of stroke on the drum:

Pitch:

TONE



Figure 4.8

Description of stroke on the drum:

Pitch:

SLAP



Figure 4.9

---

Description of stroke on the drum:

Pitch

As we all differ physically you must decide for yourself when the stroke sounds and feels good. You must ask yourself **why** a specific stroke sounds better and what did you do to obtain a better sound.

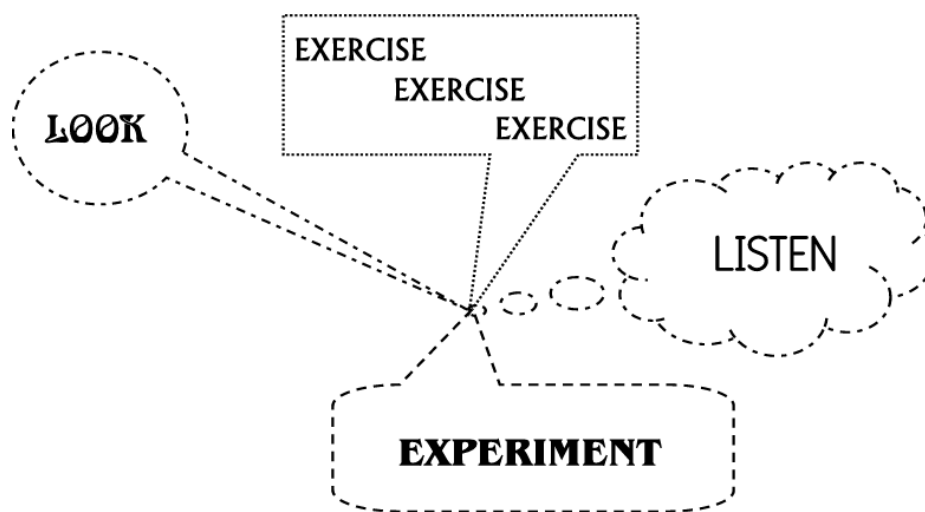


Figure 4.10

- 
- Can you find other websites? Write down and share with the rest of the class.

## 2. RHYTHMIC PATTERNS

### **Rhythmic patterns: body percussion**

The educator is going to clap certain patterns, which you must imitate.  
Note how the pattern changes when silences are added!



Figure 4.11

---

Below is a graphic presentation of some of the patterns:

	COUNTS			
	1	2	3	4
<i>continued on next page</i>				

1	X	X	X	X
2	X			
3	X		X	
4	X	X		
5	X		X	X
6		X	X	X
7	X			X

Table 4.5

Extended patterns:




	BEATS in quadruple time (four)							
	1	en	2	en	3	en	4	en
1	X		X		X		X	
2	X	X	X	X	X	X	X	X
3	X	X	X		X		X	
4	X	X		X		X		X
5	X			X	X		X	X
6								
7								

Table 4.6

### Rhythmic patterns : drum

To perform these patterns on the drum requires skill.

- Decide beforehand which techniques you intend using.
- PRACTISE, PRACTISE, PRACTISE! Below are two examples: Key:

		
<i>Slap</i>	<i>Tone</i>	<i>Bass</i>
































COUNTS				
	1	2	3	4
1	 right	 left	 right	 left
	 right	 left	 right	 left
	 right	 left	 right	 left
3	 right		 left	




Figure 4.12

Extended patterns:

BEATS in quadruple time								
	1	and	2	and	3	and	4	and
1	 right		 left		 right		 left	
2	 right	 left	 right	 left	 right	 left	 right	 left

Now also try the following more difficult patterns!

PATTERN in quadruple time								
Counts	1	and	2	and	3	and	4	and
Clap	X			X	X		X	X
Beat	<i>slap</i>			<i>slap</i>	<i>slap</i>		<i>tone</i>	<i>tone</i>
Notation								

PATTERN in triple time						
Counts	1	and	2	and	3	and
Clap	X		X	X		
Beat	<i>slap</i>		<i>tone</i>	<i>slap</i>		
Notation						

OR





PATTERN in triple time						
Counts	1	and	2	and	3	and
Clap	X		X	X		X
Beat	<i>slap</i>		<i>tone</i>	<i>slap</i>		<i>bass</i>
Notation						

Figure 4.13

### 4.4.9 Assessment

Learning Outcomes(LOs)
LO 1
<b>CREATING, INTERPRETING AND PRESENTING</b> The learner will be able to create, interpret and present work in each of the art forms.
Assessment Standards(ASs)
We know this when the learner:
MUSIC
1.6 forms rhythmic sentences combining and mixing different drumming techniques and percussion patterns;
1.7 improvises and creates music phrases using concepts such as mood, form and contrast;
1.8 reads and sings or plays the scales and simple melodies in G-Major;
1.9 composes music, songs or jingles about human rights issues or to accompany a performance or presentation about human rights.

Table 4.7

## 4.5 Rhythmical phrases and sentences<sup>5</sup>

### 4.5.1 ARTS AND CULTURE

#### 4.5.2 Grade 7

### 4.5.3 CREATING, INTERPRETING AND PERFORMING

#### 4.5.4 Module 17

### 4.5.5 RHYTHMICAL PHRASES AND SENTENCES

When we speak a sentence is sub-divided into phrases. These phrases are usually indicated by the use of a comma, (not final) which implies breathing. At the end of a sentence is a full stop - a final pause/breathing. To give structure to music the same principle is applied - this guides the listener.

In music a sentence is usually composed of eight bars. The sentence can be sub-divided in two phrases of four bars each.

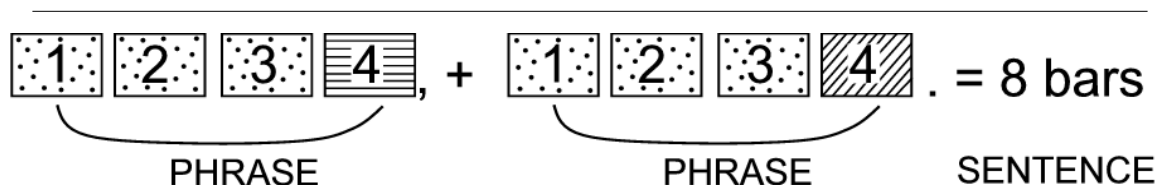


Figure 4.14

<sup>5</sup>This content is available online at <<http://cnx.org/content/m23157/1.1/>>.

To create a rhythmic sentence of eight beats use **repetition**.

Repetition is a most effective composition technique: the brain recognises the rhythmic patterns as soon as it is repeated. Follow the educator's instructions and build sentences!

#### 4.5.6 Activity 1:

#### 4.5.7 To improvise and create music phrases

#### 4.5.8 [LO 1.7]

To improvise music means to tell a story through sound. When a story has been told a few times, each version differs from the previous - the story will never be precisely the same twice.

This is also the case when music is being improvised; each presentation differs and portrays individuality and expression. We can compare the notes that are played or sung with the rise and fall of the tone, or the actions during the telling of a story. As when a story is told, the music must also be in phrases and sentences when played, otherwise it will sound too impersonal.

To improvise thus means that you create your own music. This creation must however be within a specific framework with the regard to time and structure.

You must experiment with sound and create rhythmic pattern as long as it is within a framework

1. in the specified time ( triple or quadruple)
2. in a specific rhythmical structure according to phrases and sentences. (4 + 4, etc.).

Follow the teacher's instructions for the following:

1. Drum circle
2. Forest Fire

The most important requirements of this activity are: **concentration and memory**! In the drum circle you will initially only improvise single bars, which can then be extended to phrases and sentences in the Forest Fire.

As in many other aspects of life, co-operation in this group activity is very important! The following requirements are the most important:

- Concentration and memory
- Listen to the other players
- Follow the beat – maintain the beat
- Maintain the phase structure

Enjoy!

#### 4.5.9 Activity 2:

#### 4.5.10 To read in G major

#### 4.5.11 [LO 1.8]

1. You are acquainted with C major. This implies that on the piano all the notes that you are using are white.

- Out of how many steps does the scale consist?
- Which step has changed?
- What is the symbol called which is used that a specific note must be sung/played higher?
- Write down the G major scale and indicate the changed note.
- TIP: The G clef refers to the G note (the second line)



- Add the letter names

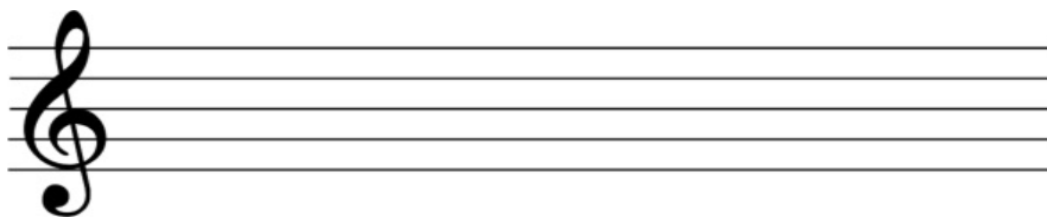


Figure 4.15

2. The educator will hand out photostats of the notation of the *Click Song* and *Nkosi Sikelel'i Africa*. The notation of the two songs have been muddled.
  - Cut out the bars and rebuild the songs like a puzzle.
  - TIP: First classify all the bars according to the time (triple and quadruple time)
  - Sing the various bars, clap rhythmically and be guided by the words and repetition.
  - As soon as the bars make sense, they can be pasted.
  - Add the letter names of the notes.
  - Can you sing this? Can you play it on the piano?

#### 4.5.12 Activity 3:

#### 4.5.13 To compose a jingle on human rights

#### 4.5.14 [LO 1.9]

##### Step 1

Listen to the recording/s that the educator plays.

##### Step 2

Since the Second World War human rights have become an issue. During this period even classic composers of the 20th century used music as universal language, to portray the theme of human rights.

- Give an example of a 20th century composer:
- Can you briefly describe the background or the recording/s to which you listened?

##### Step 3

What does the term Human Rights mean?

THE UNITED NATIONS DECLARATION OF HUMAN RIGHTS	
Article 1	Article 3
All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.	Everyone has the right to life, liberty and security of person.

Table 4.8

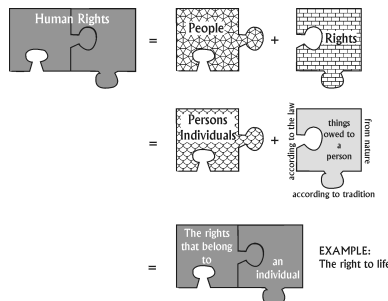


Figure 4.16

Step 4

Listen to *Know your rights* – The Clash.

Step 5

Answer the following questions:

- What is the theme of the song?
- Which 3 rights are being propagated?
- What does the song say about justice?

What are the historical events that surround the song?

Do you agree with the ideas and solution of the song?

Step 6

This assignment is done in small groups as homework and then presented to the class.

Option 1

**Compose a jingle on human rights**

A jingle is a short musical idea that can be used commercially for advertisement purposes. Write a jingle "Know your rights" which is based on human rights (one or more jingles) and explain the responsibilities which must accompany this. The jingle can be based on an existing song or rap or chanting.

OR

Option 2

**Create an accompaniment for a presentation on human rights.**

Follow the guidelines as given in Activity 3.2.2 (A Forest Fire) and create accompaniment for the dance in Learning Unit 2 Activity 2.3.

### 4.5.15 Assessment

Learning Outcomes(LOs)
LO 1
<b>CREATING, INTERPRETING AND PRESENTING</b> The learner will be able to create, interpret and present work in each of the art forms.
<i>continued on next page</i>

Assessment Standards(ASs)
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**Table 4.9**

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